STAR TREK™ VOYAGER

BEHIND-THE-SCENES REVELATIONS

CLASSIC EPISODES REVISITED

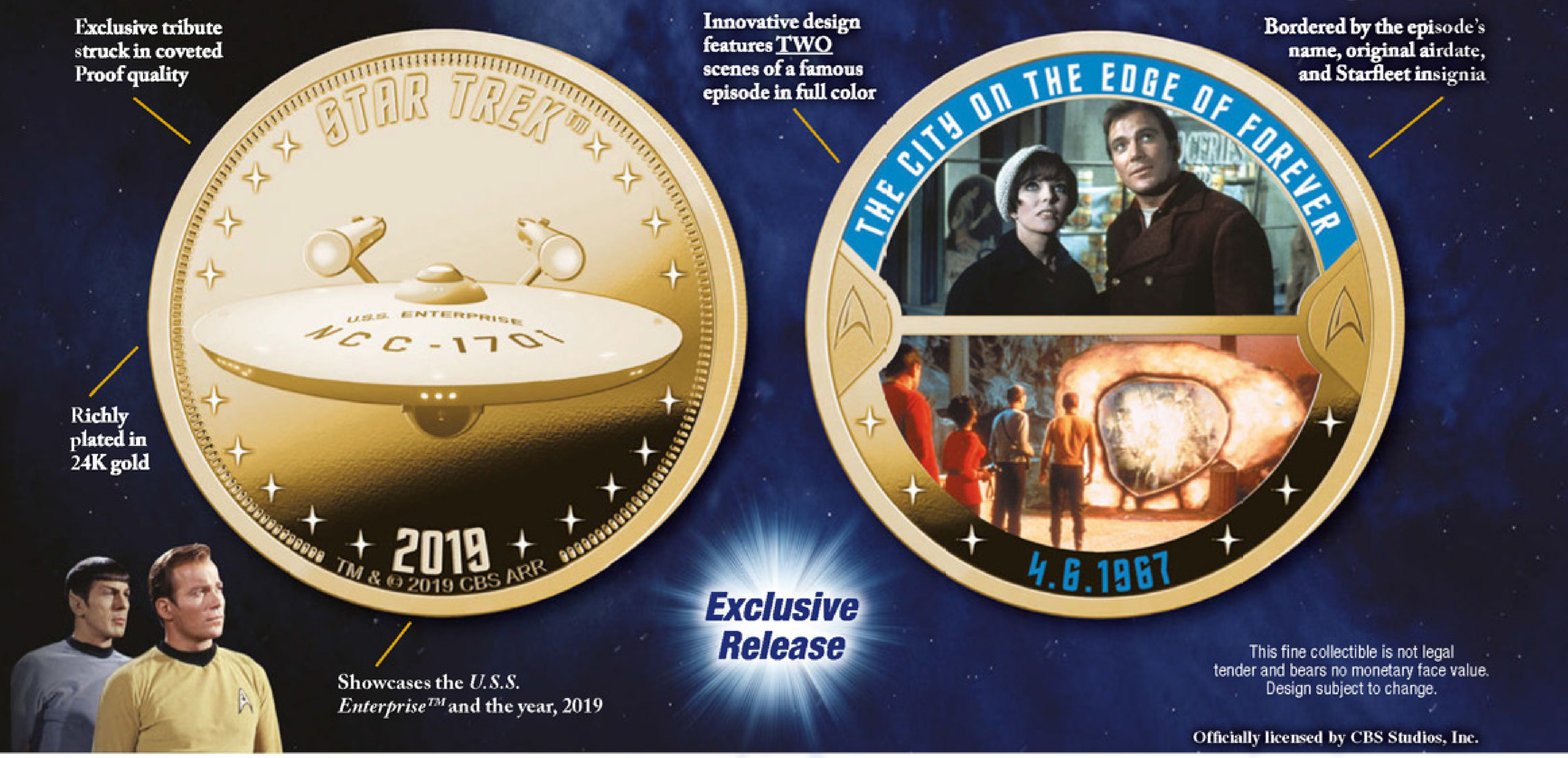
THE *VOYAGER* CREW INTERVIEWED

25 STAR TREK VOYAGER

CELEBRATING

25 YEARS OF *VOYAGER*!

STAR TREK™ The City On The Edge Of Forever Proof Coin


Exclusive tribute struck in coveted Proof quality
Innovative design features TWO scenes of a famous episode in full color
Bordered by the episode's name, original airdate, and Starfleet insignia
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U.S.S. ENTERPRISE
NCC-1701
2019
TM & © 2019 CBS ARR
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4.6.1967
Richly plated in 24K gold
Exclusive Release
Showcases the U.S.S. Enterprise™ and the year, 2019
This fine collectible is not legal tender and bears no monetary face value. Design subject to change.
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KEY DETAILS

EVENT: Marks the 50TH anniversary of the third — and final — network broadcast season of *STAR TREK™* that concluded on June 3, 1969

EXCLUSIVE DESIGN: Available exclusively through The Bradford Exchange Mint, this commemorative Proof is richly plated in 24K gold. The reverse features a state-of-the-art design showcasing TWO images from an iconic episode in vivid color. The obverse features a detailed, sculpted front view of the U.S.S. Enterprise™ and the year, 2019.

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LIMITED RELEASE: Intended as a keepsake, each is meticulously crafted and struck in coveted Proof condition. Due to the extremely low quantity available, only the earliest applicants will successfully secure this commemorative Proof.

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Over 50 years ago, in 1969, as the historic Moon Landing made America's dreams of space flight take off, another out-of-this-world adventure ended. After three network seasons, Writer and TV producer Gene Roddenberry's trail-blazing sci-fi saga *STAR TREK* ™ was cancelled. Yet syndication led to new audiences. Soon, this cult fan-favorite morphed into a mammoth franchise. With its thrilling adventure, thought-provoking imagination, unforgettable characters, and heart-felt hope for the future, STAR TREK still inspires today. Now, the 50TH anniversary of the show's final network season inspires *The STAR TREK: The City On The Edge Of Forever Proof Coin.*

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CHARTING THE NEW FRONTIER

On January 16, 1995, *Star Trek: Voyager* made its television debut. The fourth *Star Trek* series had a very different premise to its predecessors: flung 70,000 light years to the unexplored Delta Quadrant, far from the familiar Federation, the *U.S.S. Voyager* faced a long and perilous journey home. Across seven seasons, Captain Kathryn Janeway and her crew encountered new species, new wonders, new threats… and some very familiar adversaries for good measure.

Twenty-five years on from *Voyager*'s debut, this *Anniversary Special* revisits that remarkable journey, both onscreen and behind the scenes. Drawing on contemporaneous *Star Trek Magazine* interviews with showrunners Jeri Taylor and Brannon Braga, along with on-set reports, insights from actors and production personnel, season guides, and a new interview with Janeway herself, Kate Mulgrew, this is the complete history of *Voyager*, from pilot "Caretaker" to finale "Endgame."

Experience the voyage once more, in the words of those who were there.

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CONTENTS

STAR TREK: VOYAGER SPECIAL

INTERVIEWS

06 KATE MULGREW ON JANEWAY'S WAY

16 JERI TAYLOR ON NEW BEGINNINGS

24 ROBERT BELTRAN – CHAKOTAY

26 BRANNON BRAGA ON SEASON 1

30 ROXANN DAWSON – TORRES

36 JERI TAYLOR ON SEASON 2

42 TIM RUSS – TUVOK

46 JERI TAYLOR ON SEASONS 3 & 4

52 BRANNON BRAGA ON SEASON 4

58 JERI RYAN – SEVEN OF NINE

60 BRANNON BRAGA ON SEASON 5

66 ROBERT PICARDO – THE DOCTOR

70 ROBERT DUNCAN MCNEILL – PARIS

72 BRANNON BRAGA ON SEASONS 6 & 7

80 GARRETT WANG – KIM

88 ETHAN PHILLIPS – NEELIX

90 JENNIFER LIEN – KES

BEHIND THE SCENES

13 OPENING CREDITS SEQUENCE

34 *U.S.S. VOYAGER* TECHNICAL SPECS

ON SET

82 "UNIMATRIX ZERO"

92 "ENDGAME"

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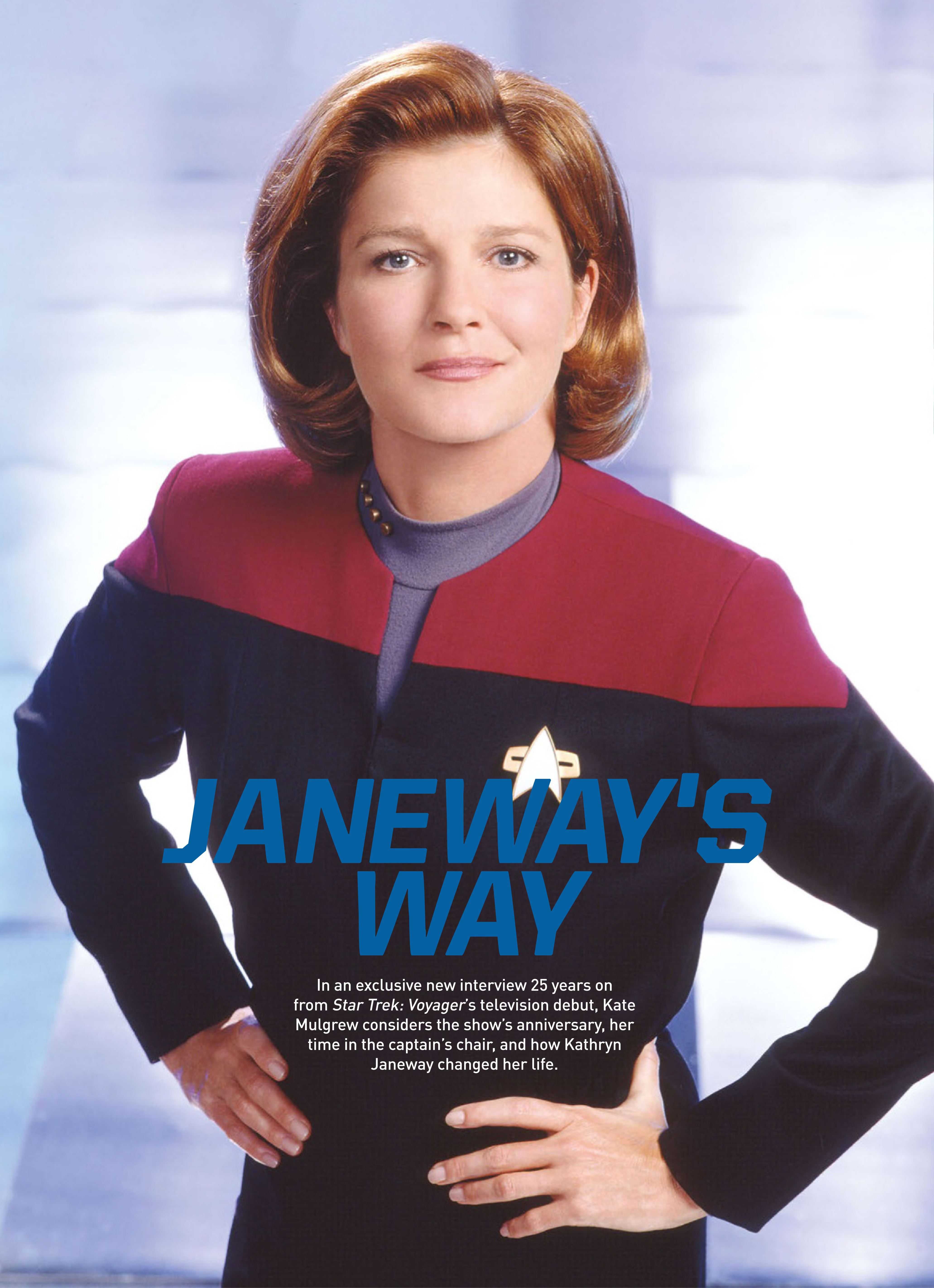
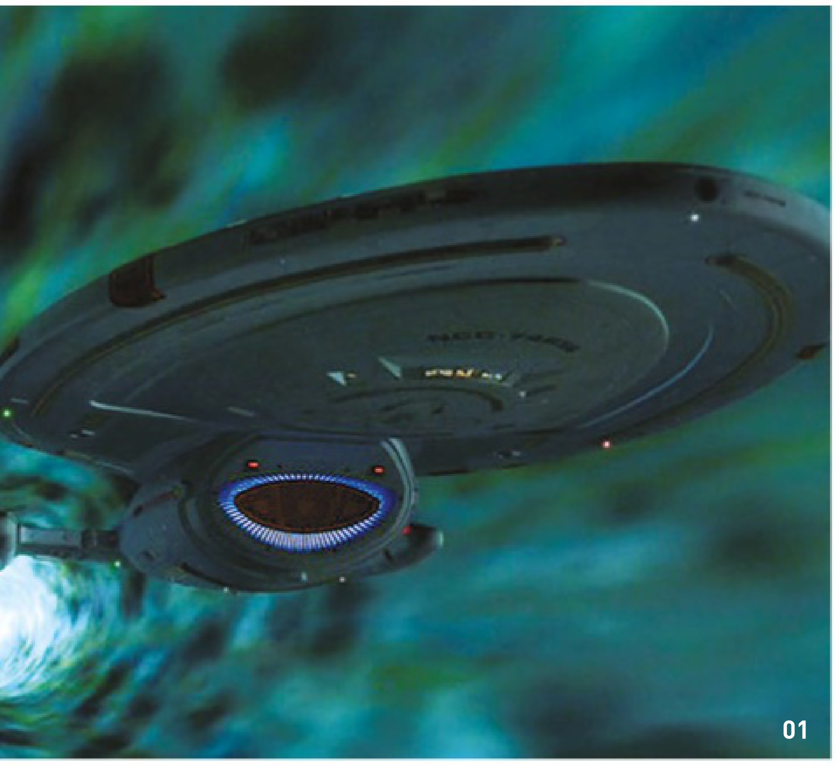
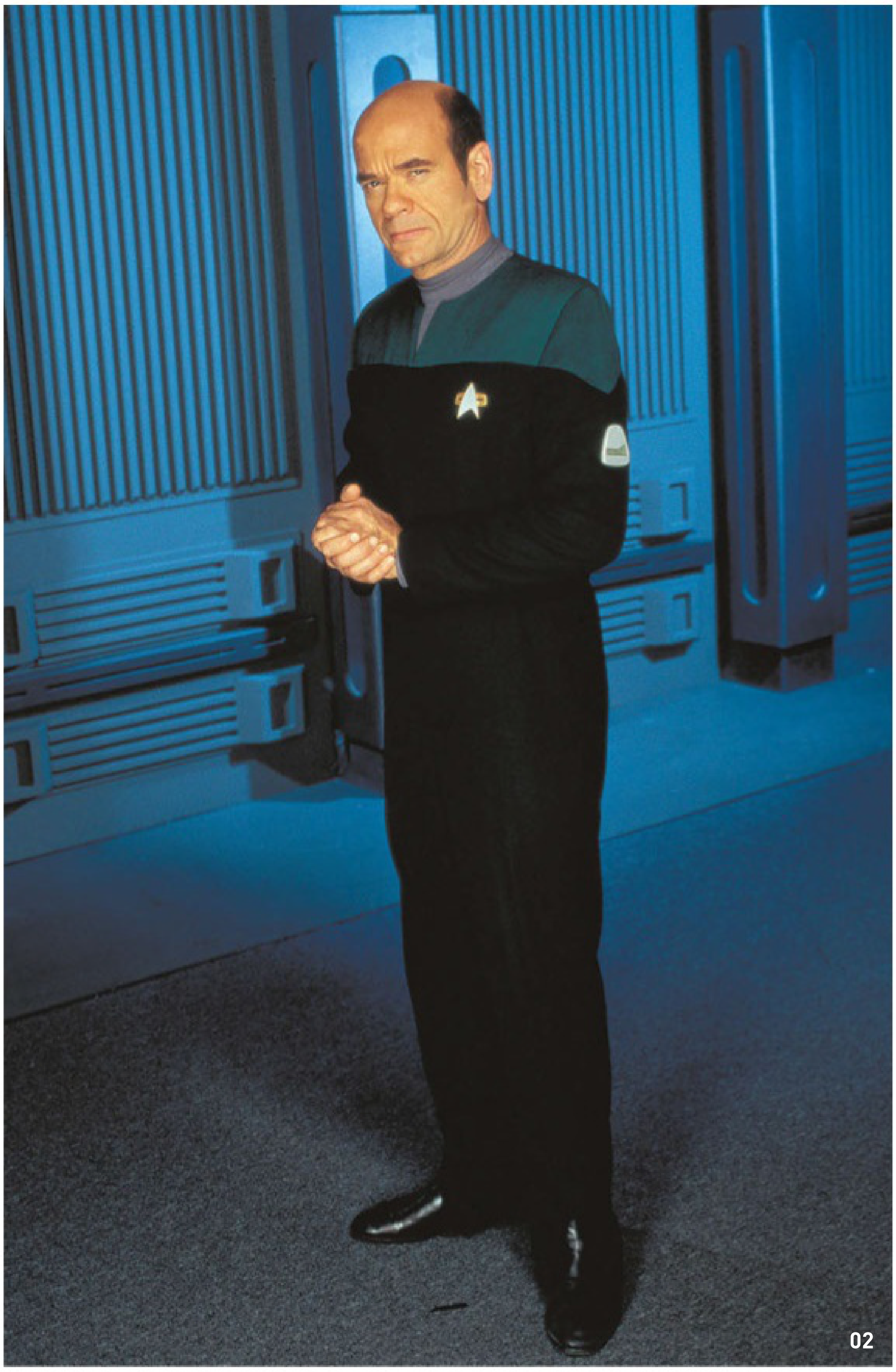


JANEWAY'S WAY

In an exclusive new interview 25 years on from *Star Trek: Voyager*'s television debut, Kate Mulgrew considers the show's anniversary, her time in the captain's chair, and how Kathryn Janeway changed her life.





01 Season 5's "Night," a favorite of Kate Mulgrew.

02 Robert Picardo, one of Mulgrew's closest friends.

Kate Mulgrew couldn't say "yes" fast enough when we sought to chat with the actress for this *Star Trek: Voyager Special* commemorating the 25th anniversary of the show, a show that provided her with so many things. Among them: the character of a lifetime; a job that presented steady work and salary right when she needed it most; friendships that have lasted decades; a fan base that adores her and eagerly follows her from project to project; and status not only as an icon, but as an inspiration to countless women around the word. Thankful beyond words for all of that, here Mulgrew – as always talkative, full of vigor, forceful, and forthright – discusses her time aboard the *U.S.S. Voyager* and how it changed everything.

***Star Trek: Voyager 25th Anniversary Special*: How surreal is it to wrap your head around the fact that *Voyager* started 25 years ago?**

Kate Mulgrew: Well, it's not surreal because it's real, and I try to be present to life. But I did say this to Bob Picardo [alias the Doctor] last night: "It's not even flying any more, the time," and he said "No, it's just gone." I said, "Time, at some point, just stops flying to those of us who are over 60, and just goes." That's the frightening thing. I think the middle of life is long, gratefully and blessedly long. From 20 to 65, you can really believe that you're never going to get old. And then you hit – for me, it was 60, I think – a very sudden, and I would say extraordinary recognition of the fact there's not much time left.

Then come all the existential questions. How do I want to live it? What do I want to do? Am I still wildly interested in acting? What is the creative impulse about? Where do I go to get still? How present am I going to be in what's left of my life? All of those things. I asked all of them. I still am.

At this point, how far away – or perhaps how close – does Janeway and the whole *Voyager* experience feel to you?

It's always pretty close, because it was life-altering. I mean, it really did change my life. A lot of actors say that about roles, and I think they're being slightly disingenuous, because it takes time, effort, some suffering, and a great deal of investment to say something has changed your life. *Star Trek: Voyager* changed my life as I knew it to be. And it changed the lives of my children as well – for the better, I think, for them, ultimately. It provided me with a great deal, starting with a very nice livelihood.

For me, it changed the way I looked at science fiction, the way I looked at the world, and the way I looked at myself as an actress. I suddenly understood what my capabilities were in a way that I had never understood before. I came to understand that I was really quite headstrong and capable of doing just about anything I was asked to do.

JANEWAY'S DOZEN

Twelve key episodes in the development of Captain Kathryn Janeway.

Words: Jay Stobie

"Death Wish" (Season 2, Episode 18)
When a member of the Q Continuum named Quinn requests asylum in order to commit suicide, Janeway struggles to align her respect for an individual's rights with her aversion to euthanasia. The episode also marks the first appearance of Q (John de Lancie) on *Voyager*, who Janeway continues to spar with throughout her voyage.

"Deadlock" (Season 2, Episode 21)
What's more formidable than one Captain Janeway? *Two* Captain Janeways, of course! A spatial rift duplicates the *U.S.S. Voyager* and its crew, causing an antimatter shortage that threatens the future of both vessels.

"Tuvix" (Season 2, Episode 24)
Janeway stares down a no-win scenario when she grapples with the notion of forcing Tuvix to sacrifice his life in order to return Tuvok and Neelix to their original forms after a transporter malfunction. The ethical implications run deep, and the captain stoically endures the tragedy of her decision.

CONTINUED ON P9

03

04

Many actors, especially *Star Trek* actors, fear they won't be able to escape their connection to a franchise and/or their respective character. They worry that they'll be pigeonholed and unable to land other roles. How satisfied have you been with life after *Voyager*?
I think the proof is in the pudding, wouldn't you agree? I had a very good, successful run with Red on *Orange Is the New Black*. And Alma Lane [on *Mr. Mercedes*] is getting wonderful reviews. I never thought about it. It didn't bother me. And by the way, what a legacy to have – Captain Janeway! I'm nothing but pleased by that. That was a complete privilege in the end. So, throw that stigma at me. I'm fine with it. [*Laughs*]

> "*Star Trek: Voyager* changed my life as I knew it to be."

What were a few moments that you found absolutely pivotal to Janeway's evolution over your seven years on the show? We'd argue that the choice she made in "Tuvix" (Season 2, Episode 24) was one. Coming face to face with Admiral Janeway in the series finale, "Endgame," would no doubt be another. What are your thoughts?
Those are very good. I think dealing with this other Q [played by Gerrit Graham] in "Death Wish" [Season 2, Episode 18] was a moral quandary of

Janeway's. Why would anyone elect to commit suicide rather than live forever? Her empathy was mined, and first to exercise itself in a way that it never had before, she would go along with saving someone, and understanding his dilemma. That was another marked change in Janeway. I love the episodes of loneliness, especially the one in Season 5… I can't remember the title, where they finally tackled that feeling of isolation…

That was "Night," the Season 5 opening episode…
I loved that. I thought it was very important to see her almost slip into depression, having to trust and, I think, kind of hope that she would ever return to Earth, to ever be able to find love of her own. She had broken up with her lover; that was early on. I loved all of that.

I also loved "Counterpoint" [Season 5, Episode 10], because you got to see her as a woman for a second, and that was truly felt by me because I think she was just so hungry to be reminded of her own humanness, and her own, perhaps, attractiveness. Her vulnerability was great in that episode.

Saying goodbye to Tuvok [Tim Russ] at the end, in "Endgame," was, well, agonizing. Very, very difficult. Very important, that relationship to Janeway. In the end, the admiral vs the captain, with the admiral sacrificing herself… brilliant. I liked that. Of course, it was very controversial, but the end of a series, those are always

03 *Voyager* is visited by Controller Emck, in "Night."

04 Q times two, in "Death Wish."

05 Janeway shares a kiss with Kashyk, in "Counterpoint."

06 At the mercy of the Devore inspectors, in "Counterpoint."

"Macrocosm" (Season 3, Episode 12)
Captain Janeway calls upon her signature combination of ingenuity and bravery to almost single-handedly save *Voyager*'s crew from a deadly macrovirus. With only a bit of help from the Doctor, Janeway shows the viral invaders that they are no match for her fortitude.

"Coda" (Season 3, Episode 15)
An alien presence inhabits Janeway's mind, takes the form of the captain's father, and attempts to convince her that she must cross over into another realm following a near-fatal shuttle crash. The apparition soon learns that surrendering is not in Janeway's vocabulary.

"Night" (Season 5, Episode 1)
Voyager's entrance into a barren region of space prompts Captain Janeway to isolate herself from the crew and question her command decisions. The psychological quandary proves that self-doubt even afflicts the boldest among us.

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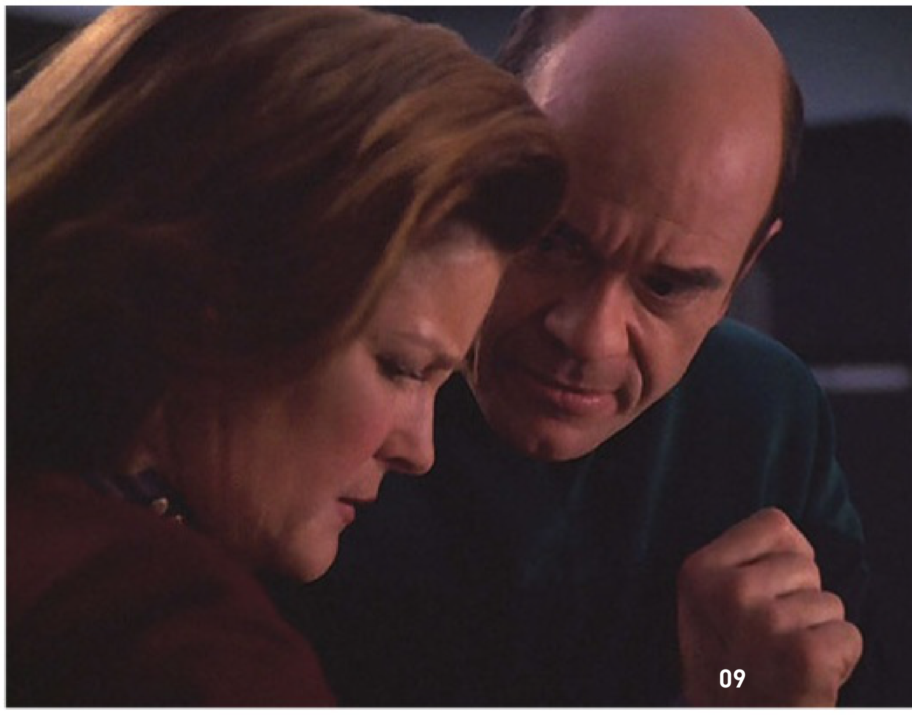
07

07 John de Lancie as Q in "Q2."

08 "Death Wish," a key episode for Mulgrew.



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09 The captain and the Doctor, in "Endgame."

"I loved Janeway's relationship with Q, and the relationship with the Doctor, which of course blossomed into one of the great friendships of my life."

very difficult, because you can't please everybody. So, they had to go with that, and I liked it. I had a hand in it, and I liked it.

I liked all the difficult moments for Janeway. It's hard to recall them all, but, every season there were one or two, or possibly three. I loved her relationship with Q [John de Lancie], and the relationship with the Doctor, which of course blossomed into one of the great friendships of my life. And on another note entirely, I made and formed some of the great friendships of my life on that show, because we were really, literally, in the trenches. It's one thing to dance and to work eight hours a day. It's quite another to do 16, 17, 18, sometimes 20 hours with these people, over seven years. It becomes a way of life, one that has not been repeated since, even with *Orange Is the New Black*.

Where did Mulgrew stop and Janeway begin – or vice versa – by the end?

I think it just became a very, very important good, and deep, marriage of the two by the end. In the beginning you don't know each other. I think the actress doesn't know the character. The actress is beginning to inhabit this creature. I didn't know her, I didn't know anything about science fiction, I knew very little about science, I didn't understand technobabble, I was scared, I was nervous. It took me, I don't know, a season to find my sea legs, I'd say. Maybe a little less. And after that, it was the exploration of a relationship. And it was a development of a relationship to an actress and a character that very rarely happens in a lifetime or a career.

If we could magically arrange for you to go back and change anything about Janeway and her arc, what would you change – and why?

I would establish the physical look of Janeway early on, and maintain it. And it would have been very simple to do. It would have been what we came to in the end. The changes I had to

go through physically in the first two seasons, I resented them. I felt it was distracting for the audience, and very difficult for the male demographic. And I wanted to win the male demographic. [*Laughs*] As you know, it can be a sexist world, *Star Trek*, and I wanted to win them with my command. And the commander was constantly changing her hairdo. That's very tough. So, I would change that.

The passing of a couple of decades seems to have made even those who didn't embrace the show reassess their opinion of it. Do you hear a lot of that from the fanbase, that the ones who didn't appreciate it, appreciate it now? And the ones who always appreciated it, appreciate it even more?

Of course, everybody thinks *The Next Generation* was the jewel in the crown. And I guess it was. I've only ever seen a couple of episodes. I know Patrick Stewart was wildly popular as Picard.

I think that it's human nature to pick. People don't really mean it, but they sort of say, "I like this one better than that one." Then, as the years unfold, they see one has as much value as the other. Certainly, on *Voyager*, many of our stories were beautifully developed, and I think having a female captain was a great, great challenge to

10 An early publicity shot of Janeway.

"Counterpoint"
(Season 5, Episode 10)
An inspector from the Devore Imperium seeks a way to exploit Janeway's feelings for him, but the captain sees through the alien's deception and turns the tables in order to save telepathic refugees from persecution.

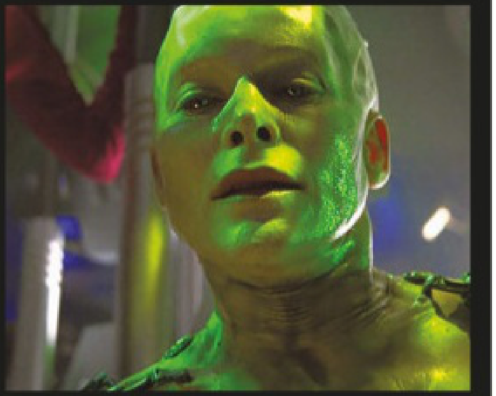
"Latent Image"
(Season 5, Episode 11)
The Doctor's inability to process the choice he made to save Harry Kim instead of another ensign causes problems with his program. Captain Janeway is placed in the unenviable position of determining how to proceed, yet she ultimately stands by her friend and sits vigil beside him as he copes with his deed.

"Dark Frontier"
(Season 5, Episode 15)
Janeway refuses to believe that Seven of Nine willingly rejoined the Borg Collective and vows to rescue the former drone. Janeway informs Naomi Wildman that a good captain never abandons a crew-member, and Janeway's actions serve to reinforce that advice.

CONTINUED ON P12

"Equinox, Part II" (Season 6, Episode 1)
Captain Ransom's betrayal of the Federation's ideals infuriates Janeway and provokes *Voyager*'s commanding officer into tracking down the *Equinox* at all costs. Janeway pushes the boundaries of civility during the pursuit, but her values eventually overcome the adverse situation.

"Fair Haven" (Season 6, Episode 11)
Captain Janeway faces unease over her burgeoning romance with a holographic character from the Fair Haven simulation. Despite weathering the loneliness of the Delta Quadrant for over six years, the captain nevertheless questions the logic in being involved with a hologram.



"Endgame" (Season 7, Episode 24)
An Admiral Janeway from a future where *Voyager*'s return adversely impacted Tuvok's health and cost the lives of other crew-members sacrifices everything to travel back in time and bring her starship home sooner. The fascinating journey even puts the admiral at odds with her younger counterpart.

11 Kate Mulgrew at *Star Trek Las Vegas 2019.*

> "I take my audience, and particularly these fans, quite seriously. I understand that without them none of this would have happened."

the populace. You knew that had to be divisive. And it was! Over the years, that has settled down. Once you're the captain, then you are the captain, and you are fully embraced. But initially, I think a lot of people thought, "A woman? I don't know what this is going to be about." But it did settle, didn't it?

You mentioned your fondness for the *Voyager* cast. One of the bonuses of being part of *Star Trek* is the conventions, where you get to reunite with your cast-mates every once and awhile. How much do you enjoy that, and how much are you looking forward to celebrating the show's 25th anniversary with everyone on *Star Trek: The Cruise IV*?

I love seeing everyone. The cruise should be interesting. Bob Picardo was telling me about it, that it's been absolutely delightful. The conventions are, you know, it's the gift that keeps on giving, *Star Trek*, isn't it? I don't do a lot of them, but when I do them, I like to be very present. I take my audience, and particularly these fans, quite seriously. I understand that without them none of this would have happened, absolutely none of it. And with that, when I bear that in mind, I approach the conventions as an opportunity to, not thank them, but to be with them, and be with them in a very immediate and present way.

Patrick Stewart is coming back as Picard in *Star Trek: Picard*. If there was an opportunity for you to play Janeway again – in a meaningful way, not just as a cameo in something, or maybe even *Star Trek: Janeway* – how likely would you be to at least consider it?
Oh, of course I'd consider it. I'd have to look at the writing, and I'd have to see where Janeway fits in the series. But I never say never, and I never say die. Are you crazy? [*Laughs*]

VOYAGER OPENING CREDIT SEQUENCE

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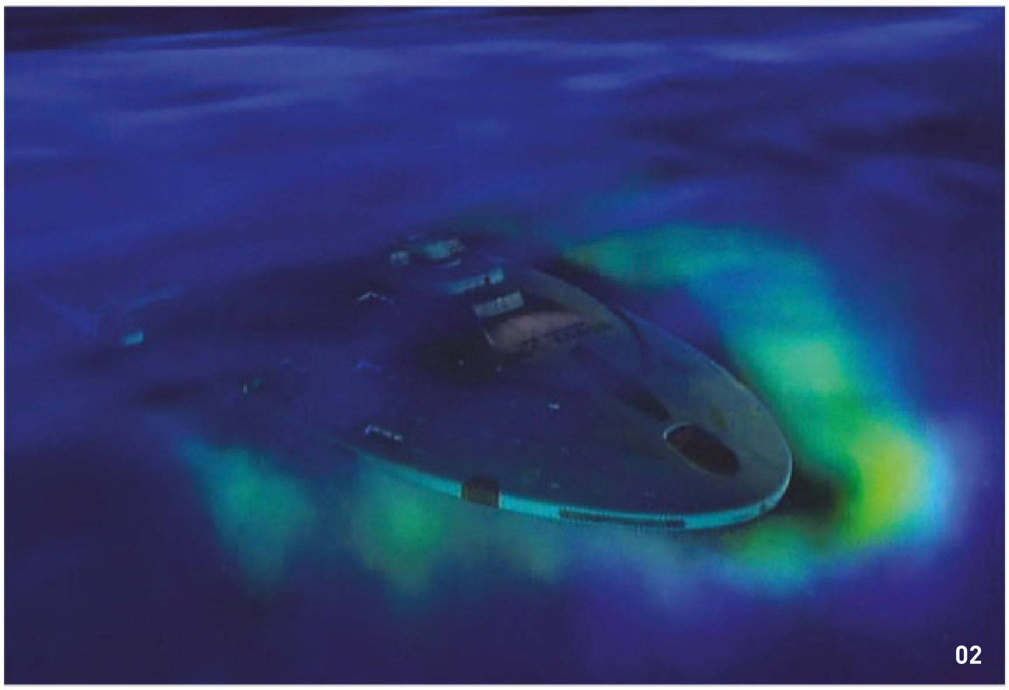

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01 A solar flare bathes the passing *Voyager* in a warm glow.

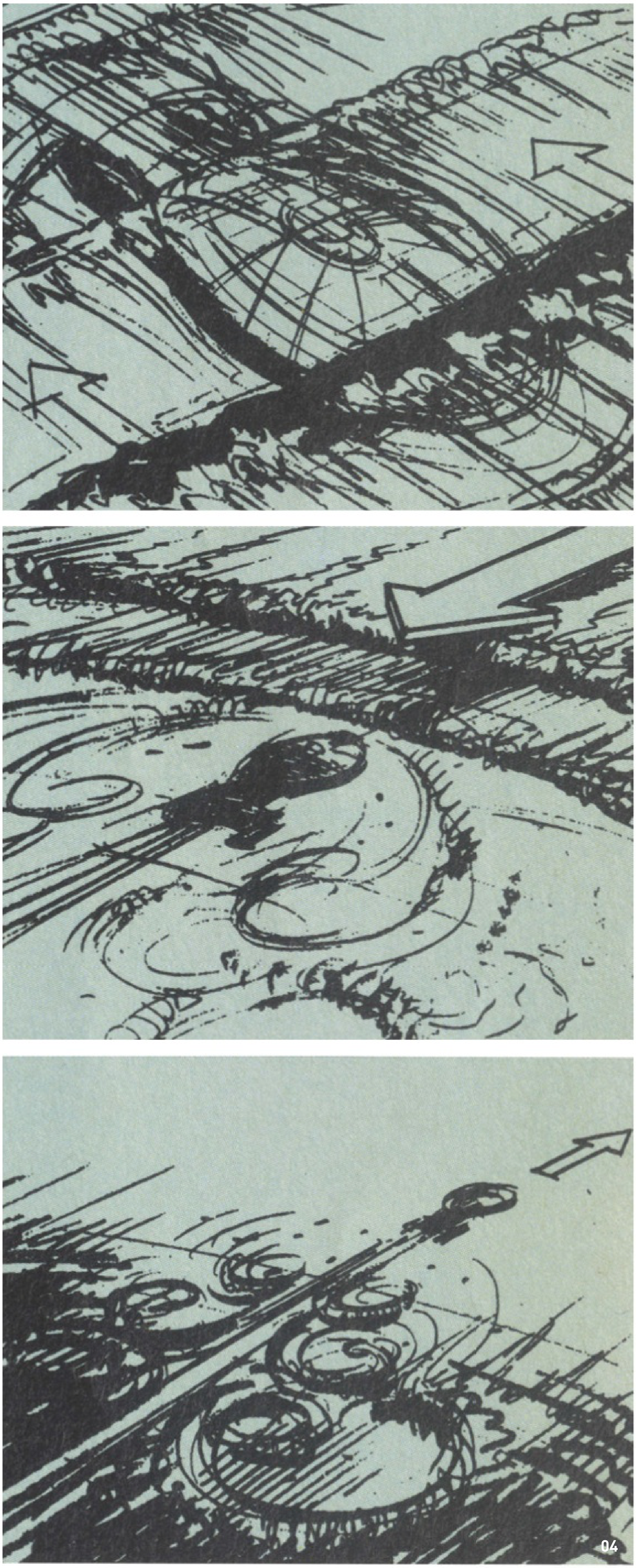
02 *Voyager's* passage through a gas nebula produces a colorful effect.

03 The ship's reflection can be seen in the planetary rings.

For the United Paramount Network's flagship series *Star Trek: Voyager*, the producers of *Star Trek* decided to place their ship and its crew in a new, unexplored area of their fictional universe, so the show's opening title sequence had to be a majestic introduction to both the *U.S.S. Voyager* and the strange new worlds it encounters on its long journey home. To accomplish this, they turned to the computer graphics artists at Santa Barbara Studios.

Formed in 1989, the group had done plenty of previous work for *Star Trek*, providing the comet encountered in the *Star Trek: The Next Generation* episode "Masks," and the one seen in the opening credits of *Star Trek: Deep Space Nine*. Founder and president John Grower even worked on *Star Trek: The Motion Picture* in 1979, as a member of Robert Abel and Associates. It was just after delivering work for *Star Trek Generations* that Visual Effects Producer Dan Curry asked Grower and his team to come up with concepts for the opening credits of *Voyager*. "They asked us to do an opening that had several scenes, but we could come up with interesting space phenomena to put in those scenes," says Grower. "We had some guidance from Dan Curry, and a little from [Executive Producer] Rick Berman, but they were giving us a lot of creative control and freedom."

"We wanted to get this sense of wonderment at being out in deep space," says Eric Guaglione. "That was really the guide that was given to us by Dan Curry, and then we had the freedom to go from that point to create a sequence." Grower, Guaglione, and storyboard artist Erik Tiemens together came up with nine initial concepts. Six of these shots were used in the final sequence. Storyboards and color composite drawings were done for each of these six shots, which were then turned over to Dan Curry for notes and suggestions. One of the early goals was that the starship be an



04 A sequence of storyboards shows *Voyager* moving through the gas cloud.

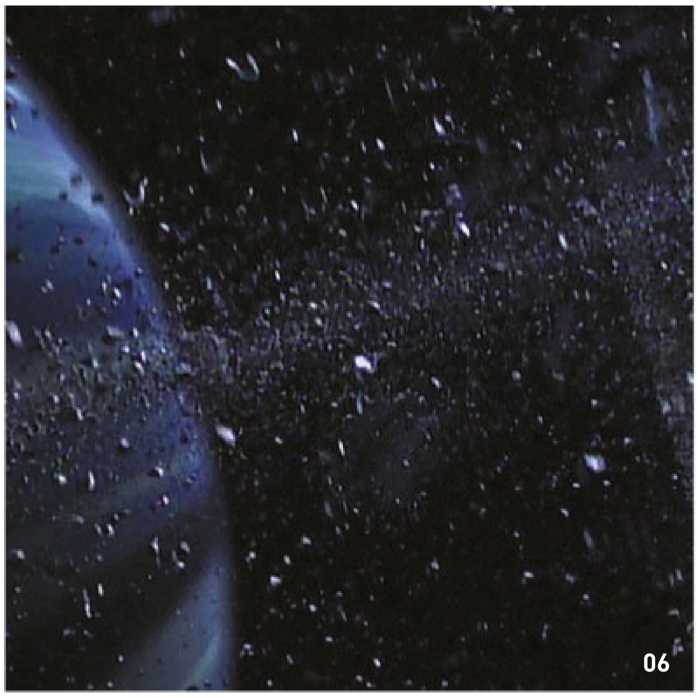
05 Orbiting a planet, the ship prepares to go to warp.

integral part of the shots, that the ship have an impact in each setting depicted.

"That was one of the challenges," says Guaglione, "to tie the ship into those environments. When the ship is flying above the planetary rings, for example, you see its reflection. When it's moving through gas, the gas is trailing behind the ship. That really lodges the ship in the environment."

It took about three weeks to complete the conceptual work and receive approval for each of the six shots. Then, Santa Barbara Studios' 10 employees began the six-and-a-half weeks of production time needed for the credits sequence. While the shots were done concurrently, some were more complex than others. One of the most difficult has the *U.S.S. Voyager* passing over a moon, which rotates slowly in the foreground of the shot. "This foreground moon was actually a matte painting done by Craig Mullins," says Grower, "but we then took the matte painting and mapped it onto three-dimensional geometry, so it became a 3-D matte painting.

"We painted what's called a height-map that's a black-and-white map in which the bright parts extend closer toward you, and the dark parts get pushed back. You're essentially painting and creating three-dimensional geometry by playing with the contrast between white and black. You place the painting onto this geometry, and now you have a three-dimensional surface that you can rotate. You can have perspective happen within the painting. Paramount Pictures was quite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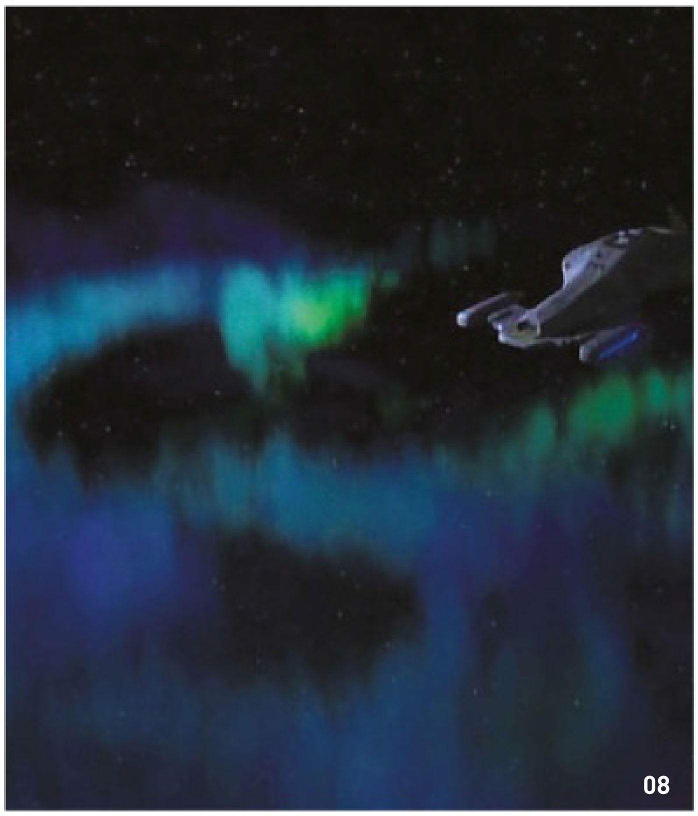
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06 The camera swoops in on the planetary rings.

07 The dramatic eclipse sequence.

08 *Voyager* exits the gas cloud.

09 The ship appears over an icy moon.

blown away by what we were able to do with that."

Another spectacular moment in the credits is the planetary ring sequence. Here, the shot begins underneath as we pass through the rings, and once above, the lighting of the ship actually reflects off the rings. "You get this really icy quality of the rings, which we wanted to emphasize," says Guaglione. "One of the keys to this scene was that it should not look like Saturn. We wanted to make the gas planet a different color from Saturn. The rings are much icier. We wanted it to look like a wet road."

For the credit sequence finale, Guaglione proposed a shot he'd long wanted to see in *Star Trek*. "You have a dark opening and a moon drifts off and creates this incredibly bright eclipse, and out of this comes the *U.S.S. Voyager*, with these extremely long shadows. It was very dramatic. When we pitched the idea, they went for it right away."

"The one thing that made this scene very beautiful was that it was sun-lit from the left, from the star that is eclipsing, and then it's lit red on the other side from the nebula," says Grower.

"You have one planet here with very, very dramatically different lighting," adds Guaglione. "It's a very cool tone here [on the left], and a very warm tone here [on the right]. That was a conscious decision, and relates to the overall sequence of shots in the opening. If you look at the whole opening sequence, we start with warm colors, then we go to cool, and come back to warm. There's a lot of psychology going on, with cool colors being mysterious, warm colors being friendly and [representing] home."

"The great thing about working on *Star Trek*, is at least we get to do effects that look like effects," laughs Grower. "So often you hear people say, 'We do effects that are so good, you can't tell they're there.' Who wants that? I want somebody to go, 'Wow, that's a great effect.'" Santa Barbara Studios' computer animation techniques can also be seen in the episode "The 37's," in which the *U.S.S. Voyager* is shown landing on a planet surface for the first time. With such spectacular effects as these in their bag of tricks, Grower and his team should be hearing that refrain from viewers of the show for some time to come.

JERI TAYLOR BEGINNINGS

When *Star Trek: Voyager* made its debut in 1995, *Star Trek Magazine* sat down with co-creator, Executive Producer – and former *Star Trek: The Next Generation* Executive – Jeri Taylor, and asked her about her work shaping new legends in the 24th Century.

01 The *U.S.S. Voyager* in pilot "Caretaker."

02 When Geneviève Bujold briefly played Janeway, she requested the captain's first name be "Nicole."

Ask Jeri Taylor, co-creator and Executive Producer on *Star Trek: Voyager*, about the earliest stirrings in the fall of 1993 of what became the latest *Star Trek* incarnation, and her first recollection may be a surprise.

"I think of fruit salad," laughs Taylor, who describes how she and co-creators Rick Berman and Michael Piller met at a lunch three times a week to hash out the eagerly awaited series. "Rick, Michael, and I would meet in Rick's office and we'd order in from the commissary, and my standard lunch was fruit plate with cottage cheese. Everybody had their own individual thing that they stuck with, so only toward the end after weeks and weeks – when I thought, 'I have eaten a mountain of fruit in this whole process!' – did I begin to branch off!"

Those long, arduous weeks of fruit salad yielded two main points over the winter and spring of 1993–94 – even as its trio of creators busied themselves while *Star Trek: The Next Generation* wrapped up, *Star Trek: Deep Space Nine* completed its sophomore season, and the feature *Star Trek Generations* swung into high gear.

"Conceptualizing characters was probably the most difficult of it, because *Star Trek* has already created so many interesting and unique characters in the previous three incarnations, and we didn't want to repeat ourselves," Taylor says. "And to try to come up with something that had never been done before, many times we'd start talking along an idea and all of a sudden say, 'Wait a minute, that's Worf!' or 'Wait a minute, that's Odo!' So it was very difficult to come up with combinations of people that had been unexplored so far, but ultimately we did and I think we have some very fresh ideas."

The other main hurdle was the show's setting: how would it be different from previous *Star Trek* incarnations, and yet how would it remain true to Gene Roddenberry's ideal of 24th Century humanity? The three eventually approached the studio with a format that features what Taylor calls "two big gambles," both now widely known: the choice of female captain, Kathryn Janeway (their very first decision), and flinging the crew to the outer reaches of the galaxy into unexplored space. "They are cut off from everything that is familiar – no more Starfleet, no more Romulans, no Ferengi; none of that cosy neighborhood in the Alpha Quadrant. We're going to say to the fans, 'You're not going to see any more of that; we're starting over.'"

Both presented risks, she adds – but worthwhile ones. "We took a big gulp, and we said okay... we want to challenge ourselves creatively. The reason we wanted a woman: what could we do that wouldn't be repetitive, how would we not be

telling the same stories that a Kirk or Sisko or a Picard had told? With a woman, it's fresh; with a woman we will be forced to think about things in different terms." The same was true, she adds, for the task of populating a whole new far-from-home locale. "That kind of challenge stimulates the creative juices and sort of keeps you on an edge that makes you dig deep and forces you to find new ways of telling stories. So those were two big lumps in our throat with which we presented the idea to the studio."

The process was a personal high for Taylor, who was gratified to be invited aboard as an equal with her former boss after proving her mettle on *TNG*, taking on more and more responsibilities in its last four years. Berman asked her and Piller separately about co-creating a third series, she says, after he'd been approached by the studio to replace *TNG* once it made the leap from the small screen to features.

Though flattered to be joining the co-creators of *DS9* on this venture, Taylor says it took some time to adjust to her new status as a creative equal. "I was the one who had to sort of struggle to say to myself, 'Okay, now remember: you don't have to report to both of them now; your opinion counts too!' – and it was not easy for me. I was quiet a lot of the time in the beginning. They would have differences of opinion, as they frequently do, and I would be like the person at the tennis match, looking back and forth. And then inevitably they would turn to me and say, 'Well, what do you think?' ...And I would just drive myself crazy trying to be diplomatic and say, 'You know, there's merit to both ideas, and I really like a lot of what you both have to say...'"

The memory draws a laugh. "They of course were utterly gracious from the beginning," she continues. "This was my problem; this was nothing that they were doing. They treated me always as an equal, and I simply had to learn to rise to that." As an example, she recalls their very first meeting, when she took up paper and pen to take notes – her own personal work habit to maintain focus. "And both of them said, 'Wait a minute! You don't have to take notes! You don't have to be the secretary because you're the woman!'" she laughs.

After assuring them that was not the case, Taylor went on with keeping

03 The *Voyager* crew circa Season 4.

04 The Caretaker array, as seen in the eponymous pilot.

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05 Robert Beltran as Chakotay...

06 ...whose history with *TNG*'s Ro Laren provided some of the backstory to *Voyager*.

> "Surely, said I, by the 24th Century women can have positions of power without having to act like men!"

notes while Piller transcribed the expanding story to computer, and both would review their notes the next session with the group. That allowed the pilot story outline to grow – from three to seven pages, then 15, and finally about 30, she recalls. After accepting a few minor notes from the studio on this February 1994 outline, Taylor and Piller dived into scriptwriting during the one week of late May between the end of *TNG* and the official start-up of *Voyager*. He took the first half, she did the second, and they then traded halves to continue the polish.

Although Gene Roddenberry's dictum of stable, cooperative 24th Century humans on *TNG* was and is an attractive future ideal at the heart of his *Star Trek* creation, it continually frustrated writers who were hard pressed to create dramatic interest without conflict. And so, while *DS9* had tweaked the idea by placing Starfleet in a "fish-out-of-water" element among other cultures, Taylor says the new series was designed to uphold the optimism but with a different slant: the friction with the Maquis. This concept was another early by-product of the thrice-weekly lunch sessions, evolving early enough so that Maquis set-ups that spring in both *DS9* (a two-parter) and the waning *TNG* could be ingrained. In fact, the latter series depicted what would be Chakotay's home world of Dorvan V in the episode "Journey's End," and provided a veiled reference to him as Ro Laren's former training commander in "Preemptive Strike."

"I know the studio was very wary of the fact that it may have seemed depressing, and a downer, and urged us – rightly, I think – to keep a sense of optimism," Taylor adds, referring to the "lost" nature of the crew pulled 70,000 light years away by a dying alien dubbed the Caretaker. "That's where the second Caretaker, the female Caretaker, came from [in the pilot script]. She's out there; if the

07 Captain and commander: Janeway and Chakotay.

crew can find her she can get them home. There are wormholes, there are other kinds of alien technologies – that we've already seen examples of in this season – that might get us home. So the hope is always there; this is not a depressed, glum, dejected crew that is just sailing along."

Other minor changes followed as the story evolved into script. For one, the *U.S.S. Voyager* crew originally were captured in, and escape from, the Caretaker array's high-tech prison – until the charming and yet chilling farmyard holo-image was devised to cover it to add what Taylor calls "that key *Star Trek* element of magic and wonder" – based on the Caretaker's assumed power to create comfortable environments from scanned memories and logs. Also, the Ocampa's adversaries were originally dubbed the "Gazon" and pronounced with a short "a" sound, but with the Middle East's Gaza Strip in the news, it was feared an unintended metaphor might be drawn, so the name was changed to "Kazon" – with a long "a."

Though Taylor is proud of all of her new "family," her avowed favorite should come as no surprise. "I like to say – and did, up until we cast it – that I am Janeway," she beams. "There's a lot of me in there. There's a lot of Michael and a lot of Rick, too, you know – she's a composite and a fairly complex character – but because of gender I feel particularly close to her. I have taken it as my responsibility to protect that character – and by that, I don't mean merely to shelter her.

> "We must have seen every actress in the world between 30 and 60... We knew we had to have the right person; if she wasn't right, this series was not going to make it."

"For instance, I said to them the first day we ever met, 'I want to be real careful this does not turn out to be a male captain in drag.' It is very important that she be allowed to be a woman, that she demonstrate the sides of her that are female: that she is nurturing, warm, and compassionate. Of course she must be authoritative, of course she must have a sense of command – people must respect her – but she does not need to be a Picard, who is austere and aloof and remote. She can mix it up with them; she can pal around with them. 'Surely,' said I, 'by the 24th Century women can have positions of power without having to act like men' – which is what they have to do today, when they have that terrible trap of 'Oh, they're bitchy; oh, they're ball-breakers.' So there's a very delicate balance that achieves.

As the whole world knows, a months-long casting search for Janeway that twice held up the start of production – and then the sudden departure of eventual hire Geneviève Bujold – almost led to the casting of a male captain and, in any event, did not bode well for the new series. In that light, it's a real testament to the power and ability of the eventual Janeway, Kate Mulgrew, that the events of last summer now seems like ancient history.

"We must have seen every actress in the world between 30 and 60 – either

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08 *Voyager*'s initial Big Bad, the Kazon.

09 Lucy Boryer as the first (Ensign) Janeway in *TNG*'s "Man of the People."

checked them out or put them on tape in Europe and London and New York and Toronto and Chicago and here," Taylor recalls. "I just can't imagine there was one person who was left unchecked. We knew we had to have the right person; if she wasn't right, this series was not going to make it.

"We were simply blessed with enormous good fortune to have cast Kate Mulgrew," Taylor goes on, clearly enthused. "She says now that she's Janeway – and she's right, we're both in there! But she has all the capacities of this captain; she has a natural sense of command and yet warmth and graciousness. And she just stepped into that part – the first day she stepped onto that bridge, she owned it."

Countering a story that the captain was named in honor of economist Eliot Janeway, Taylor says she was aware of the man but had simply thought it was a "cool name and one you don't really hear often" – so much so that she forgot she'd already used it for a bit part ensign in *TNG* Season 6's "Man of the People." Although the surname was fixed from the beginning, the first name ironically came full circle; after Taylor's original late-developing preference for "Kate" was nixed by Berman and Piller, two pages of ideas from her old baby name book led the trio to agree on Piller's suggestion to simply use Elizabeth, after Berman's wife.

"Only later did our research person notify us that Eliot Janeway's wife is named Elizabeth, and she's a prominent author, and we should change the name. So reluctantly we did, and we went to Kathryn – which of course is simply the long form of Kate. And we subsequently heard by rumor that Elizabeth Janeway had heard about this and was in fact very flattered that it was going to be the name! But we were not aware of her, unfortunately, until after the fact."

The name had even taken a third turning during Bujold's brief tenure, when she requested the role be called "Nicole," after her own real name. "We were a little concerned that we might seem to be getting on the O. J. [Simpson] bandwagon," Taylor says, referring to one of two murder victims and the suspect in the then-new Los Angeles trial followed worldwide. "Nicole will always have those overtones, but it meant a lot to her, so we went ahead. But of course we wound up with Kathryn!"

Despite the increased stake in its roots and future, Taylor says she worked just as hard on *Voyager* on a day-to-day basis as she did throughout her years on *TNG*. "I will say," she admits, "that when I take the completed tapes home to watch, I would fast-forward through the main title credits on *Star Trek: The Next Generation*, and I watched all the main title for a long time on this show because I liked it so much. Now I fast-forward through everything except the credit that says 'Created by…' and that I allow myself to see every time, because it always give me a thrill!"

She's not the only one pleased with the launch of her "baby": the positive feedback has been "overwhelming."

"We have a very intelligent and enlightened audience, and there are always those who will sit and watch it just to nit-pick, and pick out the flaws, and carp about it, and I read them on the computer bulletin," she adds. "But I know they don't stop watching because of that – that's what they love to do!" She laughs again and shakes her head. "It's an interesting phenomenon."

SEASON 1

01

02

To Boldly Go

As with any epic adventure, the best place to catch up with *Star Trek: Voyager* is at the beginning. The series' feature-length debut, "Caretaker" (Season 1, Episode 1), details the early moments of the *U.S.S. Voyager*'s unexpected expedition to the Delta Quadrant. Whisked across 70,000 light years by the eponymous being known as the Caretaker, Captain Kathryn Janeway's crew emerges from a mix of Starfleet and Maquis survivors and is supplemented by local castaways Neelix and Kes. The series premiere introduces *Voyager* to the Kazon – an unruly group of foes who plague the starship during its first two years in unknown space – and sets the stage for the unorthodox journey to come.

False Hope

Opportunities to get home are teased in "Eye of the Needle" (Season 1, Episode 6) and "Prime Factors" (Season 1, Episode 9), although audiences can rightly assume that *Voyager* will not find respite from their long trip so quickly. Interestingly, both chances for swift travel are owed to observations from Harry Kim, establishing the young ensign as a resourceful officer who just so happens to have horrible luck. Correspondence with a distant Romulan in "Eye of the Needle" leads to a devastating twist, while "Prime Factors" places Janeway's cadre in opposition to an advanced society's version of the Federation's Prime Directive.

Lasting Impressions

The show makes an immediate mark on popular culture, as "The Cloud" (Season 1, Episode 5) depicts Janeway uttering her now-legendary line, "There's coffee in that nebula." Aside from the captain's fascination with the caffeinated brew, the starship's quest to replenish its energy stores demonstrates that *Voyager*'s isolation will cause problems that previous *Star Trek* crews never had to deal with on a long-term basis.

"State of Flux" (Season 1, Episode 10) overflows with vital revelations regarding Seska's Cardassian origins and her overtures to the Kazon. The episode is a pivotal entry in *Voyager*'s catalogue that lays the foundation for future stories and firmly links the Kazon to the starship's destiny in the Delta Quadrant.

On the other hand, "Jetrel" (Season 1, Episode 14) explores the region's political structure in a more personal fashion by juxtaposing the Talaxian-Haakonian conflict with Neelix's struggle to forgive a scientist whose research resulted in genocide. The episode expertly removes Neelix from his comfort zone as a source of comic relief for the crew, and gives the character some much-needed depth. Although *Voyager* is still finding its footing at the close of its first season, the show's blend of standalone plots and ongoing storylines foreshadows its recipe for success.

01 There's coffee for Janeway in "The Cloud."

02 Voyager makes contact with the Romulan Telek R'Mor, in "Eye of the Needle."

03 First contact with the Vidiians, in "Phage."

03

HIDDEN GEMS

The underrated entry "Phage" (Season 1, Episode 4) brings *Voyager* into contact with the organ-harvesting Vidiians, a hostile species whose society suffers ongoing biological difficulties. In "Faces" (Season 1, Episode 13), the aliens experiment on B'Elanna Torres and cause the engineer's human and Klingon halves to separate into individual beings. The episode supplies a compelling take on *Star Trek*'s long history of having actors face themselves on-screen and provides further insight into the rift rooted in Torres' lineage. The Vidiians do not challenge *Voyager* as frequently as the Kazon, but they do have weapons that can beam your organs out of your body!

ROBERT BELTRAN

In March, 1999 *Star Trek Magazine* caught up with Robert Beltran, better known to *Star Trek: Voyager* fans as the series' first officer, Chakotay, to discuss his overall thoughts on the show.

Star Trek: Voyager Special: Have you been surprised at the longevity of the show?
Robert Beltran: I thought that *Star Trek: Voyager* would go for a good four or five years, at least, just because the franchise is still so popular and so entrenched in popular culture.

Has doing the show lived up to your expectations?
Voyager has met my expectations in that I like what the producers have done with the character I'm playing and I generally like the stories. Those aspects were uppermost in my mind, as far as priorities go. Good characters and good stories are the keys [to the show]. The downside is that there are many episodes of this show where you're a glorified extra. You just don't have that much to do. That means your time on the set those days is just not very challenging. I know everybody likes to say there are no small parts, only small actors, but that's rubbish. There are small parts, and we have to play them sometimes. That's just one of the problems [inherent] in an ensemble show.

How did you feel about Chakotay's role during the first season?
[I got the impression that the writers and producers had little faith in Chakotay when the show began], but I remember that after the first season, everybody was saying, "God, we didn't expect this kind of reaction to the character." After that first season, Jeri Taylor came to me and said, "We're going to bring you more to the forefront in the second season."

How do you see Chakotay?
To me, he's sort of on the outside, but he's also the glue that keeps everybody together. That makes him kind of unique. He's always pretty objective and calm. He's got spiritual beliefs that I don't think too many of the other characters have. They've explored Neelix's [Ethan Phillips] religious beliefs [in "Mortal Coil"] but Chakotay really lives with his beliefs every day of his life. He seems to be conscious of his spirituality. The other characters only seem to need it occasionally, in moments of crisis, if at all.

How did you feel about his relationship with Janeway?
I think they handled Janeway and Chakotay pretty well. At first, I wasn't sure, because fans were saying, "Why aren't they getting together?" Kate and I had no idea that people were looking at us as a potential couple. People were counting how many times we touched and that sort of thing. So, when the writers took the lead and started to play around with the relationship, I realized they were going to go with it. I didn't know if it was necessarily a good idea to have some kind of romantic thing happening with the captain and the first officer, just in general. There was one episode ["Resolutions"] where we were stranded together and I revealed to Janeway that I was interested in something more than our military relationship, and she didn't respond to it. Then, there were a couple of other episodes later on where I pursued it and she didn't respond again. So, after that, I thought it was right for the writers to let the romantic thing just die and instead go with a friendly relationship. Now, I wish there was more conflict between us, although Janeway has plenty of conflict going with Seven of Nine and a couple of the others.

> "I'd stay with *Voyager* even into an eighth season if it goes that far."

Do you have any favorite episodes?
I liked "Unforgettable." It was such a simple, well-written story, with not too much of a B-plot to dilute the A-plot. Virginia [Madsen, Kellin] happened to be an actress I've wanted to work with and Andy [Robinson, *Star Trek: Deep Space Nine*'s Garak] did a nice job of directing it. It was a good show because there was never a moment when I didn't think the writers had taken care of everything. Sometimes I'll think, "Oh, I wish they didn't have me do this or say that," but this one didn't have any of that. I liked it from the first draft I saw.

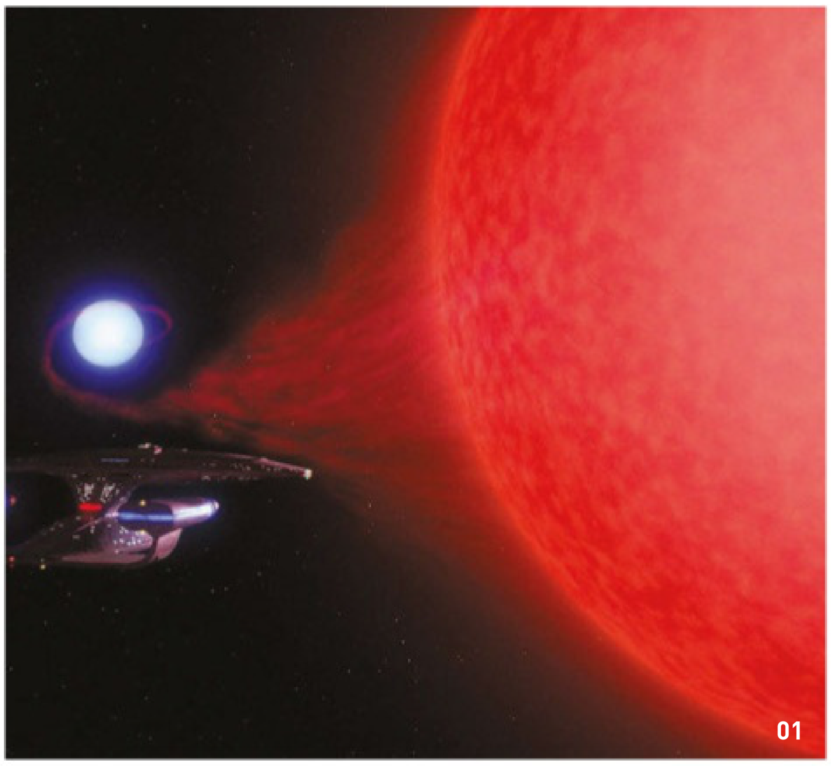
When we first read "Waking Moments," a lot of the cast members laughed because we all thought, "How do you do an episode about people falling asleep?" But it turned out to be much better than we expected. I enjoyed what they had Chakotay doing. I don't know, though, whether I liked "Waking Moments," "Worst Case Scenario," or "Nemesis" quite as much as I did "Unforgettable."

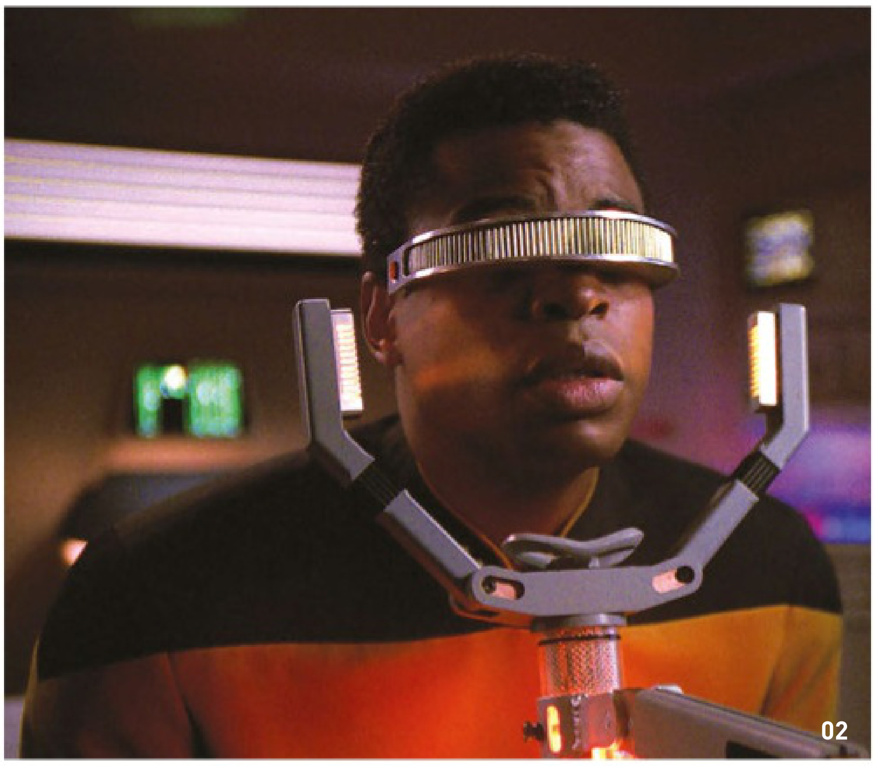
I enjoyed "In the Flesh" quite a bit. That was well written and I liked working with Ray Walston [Groundskeeper Boothby] and Kate Vernon [Valerie Archer]. "Timeless" was another very well-written episode. Garrett Wang, Bob [Picardo], and I all got to work together for a change, and that was nice. In "The Fight," I got to box. I trained for three or four days to look at least a little convincing, because I'd never boxed. You saw Chakotay training to unwind, which was something new we learned about him.

What do you enjoy most about making the show?
I have great people to work with. The producers take care of us. The fans are loyal, caring, and warm. You can't ask for more. I'd stay with *Voyager* even into an eighth season, if it goes that far. Paramount is right by my house. It's a 15-minute drive for me to get here. *Voyager* is making it possible to do other things in my career, which is nice. I have a lot to be thankful for.

UNDER THE SPOTLIGHT
BRANNON BRAGA

Shortly after *Star Trek: Voyager* wrapped its first season, *Star Trek Magazine* asked writer and producer – and former *Star Trek: The Next Generation* mainstay – Brannon Braga for an honest appraisal of the season's successes and failures.





01 The Brannon Braga-written *TNG* episode "Realm of Fear."

02 Another Braga *TNG* classic: "Cause and Effect."

From a start as a writing intern on *Star Trek: The Next Generation*, Brannon Braga went on to acquire a "Twilight Zone" reputation on the series while turning out such eerie and off-beat fare as "Cause and Effect," "Realm of Fear," "Schisms," "Frame of Mind," "Birthright, Part I," "Timescape," "Phantasms," "Parallels," "Genesis," and, with Ron Moore, the series finale "All Good Things..." as well as *Star Trek Generations*. Now, at the very beginning of *Star Trek: Voyager*, he faces a different challenge: creating a new series background rather than expanding an established one.

Having been principally involved with several of *Voyager*'s first 20 hours – including two of the last four held over to start the new season early – Braga says it was an easy jump to the new series as his cohorts on *TNG*, Moore and René Echevarria, wound up over at *Star Trek: Deep Space Nine*.

"It's been fun – fun and a great challenge," he says of the changeover. "I was pretty burned out on *TNG*, especially after *Star Trek Generations* and the two-hour final episode. So it was a breath of fresh air to write for new characters."

Actually, he reveals, Executive Producer Michael Piller had asked him about going with *DS9* in its second season, rather than staying on for *TNG*'s swan song. But "*DS9*, especially at the time, just wasn't my cup of tea," he explains, and instead he stayed put to be a part of the series' last year. "And I think all along it was assumed that I would move to *Star Trek: Voyager*," he adds.

Braga jumped at the chance to do "Parallax," the first regular one-hour story for the new series after the pilot, "Caretaker," and enjoyed helping launch the characters even if he thought Jim Trombetta's story idea – a ship in distress that turned out to be a reflection of the *U.S.S. Voyager* – was "a highly technical premise to get working."

As one might expect from an embryonic series, this episode established some major format concepts – B'Elanna Torres becoming chief engineer, for one – while other major intentions soon went by the wayside, such as a sexual tension between Paris and Torres, and Paris becoming the Doctor's assistant.

That brings up another change: the decision to delay the Doctor's naming, and certainly not to have it be Zimmerman as first conceived. "It's funny how the show evolves," Braga notes. "We always thought, 'Okay, we better name this guy.' But as we got into it we realized it was kinda fun; we played with the audience's expectations." Ironically, he adds, the Doctor now rates as most viewers' favorite after starting the year as a big question mark in development.

03 Neelix loses his lungs to the Vidiians, in "Phage."

"He was originally conceived as a guy who would have a different personality week to week," Braga reveals. "You could basically program it to be whatever kind of doctor you wanted; his personality could be reprogrammed at will. But that was totally thrown out the window in favor of something much more intriguing: the fact that no one has any respect for him [at the start of the season], that he was like a light bulb you could turn on and off. But in fact he was a kind of a person beyond the programming, and so now you're suddenly starting to see a more intriguing character along the lines of Data, and not just a gag."

What else grew in an unplanned way? The Kes-Neelix-Paris triangle – due to be resolved in a second season show, Braga promises – and the Kes-Doctor relationship. "All of the great character embellishments and character arcs, just as in *TNG*, they just happened," he adds.

"Phage" was another teleplay developed from a story idea, but in Tim DeHaas' original it was Paris who received a holographic replacement for his stolen heart, not Neelix and his lungs. The show also introduced the creepy Vidiians, a once-proud people forced to steal organs for their own use due to a species-wide infection, and let us see for the first time the Doctor-Neelix sparring.

"Music, make-up, direction – this was one of those episodes where I felt everything came together," Braga says.

Not so with his next two stories, "Emanations" and "Cathexis," which he felt suffered due to what's best described in Hollywood as "creative differences" with Piller over the direction the shows should take. Braga meant for "Emanations" to be more "brooding and philosophical," but his boss held out for more active conflict in the show he was still proud to call his first with philosophical undertones.

"It was a comment on euthanasia and the unexpected pressures it puts on the person who is supposedly choosing to end or not to end their own life," he explains. Some also felt that the aliens' belief in a soul was a little too spiritual for *Star Trek* – although he noted it was embodied in an alien culture.

He felt "Cathexis," likewise, was uneven in its story of alien possession of crew members – although one of the inhabitors was a disembodied Chakotay. "I hear a lot of people liked it... but I thought it was too confusing. I guess it does have a spooky quality to it."

The writer recalls having the best time of the season with "Projections," in which *TNG*'s nebbishly neurotic Lt. Barclay (Dwight Schultz) is resurrected – this time as a holographic character who takes the lead in convincing the Doctor that he is reality and all around him is artificial. The segment, which he calls a cross between *TNG*'s "The Measure of a Man" and his own "Frame of Mind," is one of the four to be shown in the second season.

Finally, beginning with the image of an antique pick-up truck floating in space, Braga and Executive Producer Jeri Taylor worked on their first-ever collaboration, "The 37's" – which has

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05 The creepy Braga-written *TNG* episode "Schisms."

06 Sharon Lawrence as Amelia Earhart in "The 37's."

since switched status from a season finale to the second season opener. The story hook, it seems, is a sign of human abductions by aliens after all – one of whom includes Amelia Earhart, one of the most famous of those who seemingly vanished without a trace.

"It's a big show – we land the *U.S.S. Voyager* for the first time, and we have Sharon Lawrence from *NYPD Blue* [the hit US police drama series] as Amelia Earhart," Braga notes. "It's great to see Earhart and Janeway together: the first woman of aviation and the epitomy of women in aviation. And it ends on a real positive note.

"I think one of the appealing things about *Star Trek* is 'the family sticks together' – and you know when you tune in, no matter what, these people are going to respect and like each other. There's nothing more unpleasant than watching people bicker, so I think it's important for the franchise to do something positive like that."

For next season, which began filming on July 11, 1995, early stories include a Chakotay action adventure and one in which Kim returns to Earth. Also, audiences can look forward to more Chakotay stories, Kes' hydroponics bay, and many more aliens.

"We're really hoping to fulfill the promise of the series," Braga notes, "which is encountering new, disturbing, dangerous, bizarre aspects of the Delta Quadrant. If there was one thing in the first season I thought we should have done more of it was more exploration and less character development. It was great character development, but I would have given away 10 percent of that character development to get 10 percent more action, and that's what we hope to do in the second season."

ROXANN DAWSON

Taking time out from filming *Star Trek Voyager*,
Roxann Dawson talked to *Star Trek Magazine* in September 1999,
when she outlined her hopes for B 'Elanna Torres.

***Star Trek: Voyager Special*: What attracted you to *Star Trek: Voyager*?**
Roxann Dawson: I wasn't familiar with *Star Trek* at all. I was attracted to the story and mostly to the character. I had a sense of the internal struggle that B'Elanna was going through; 1 hadn't seen a character that dealt with that kind of inner conflict before, and it was that element which really appealed to me.

During our first week together, one of the most frequent comments people made about us was how we seemed to fit very well together and how the chemistry was so strong between us. I've been in a lot of ensemble shows and I have to say it's not the norm. I think we just happened to get a group of people together who are very respectful of their work, who are professionals and who are good people, and I really feel fondly towards all of them. I think Kate Mulgrew does a lot to set the tone with her professionalism, and it's a cast I feel strongly about, emotionally. They're the best group of people I've ever worked with.

What do you like most about B'Elanna?
B'Elanna is just so multi-faceted. I love exploring her demons and her flaws; that's what makes the character so interesting. I've always been intrigued by the struggle between her Klingon and human sides. She is so human in a way, because she's not perfect. I want to see what makes her fail, what makes her tick, and what she's struggling with.

Was it difficult to work filming around your pregnancy?
I didn't know how supportive the producers would be, or if they would be supportive at all. I was almost prepared for anything, including someone telling me that I would need to leave the show. I could understand that. I was hired to play a very active character, and obviously being pregnant would restrict what I could do.

So I was very happy they were able to work with my pregnancy. I thought it was an amazing thing on their part. I felt so welcomed, and they accommodated me very graciously. They did a great job of hiding the pregnancy on screen, and made sure I had a wonderful time.

Was there ever any talk of including the pregnancy into the show?
There was talk of writing it into the series, but the producers decided against it for a number of reasons. They felt that it would have limited my character too much and they didn't know when exactly the baby would arrive, so they couldn't plan the episode. They'd also just had a pregnancy on *Star Trek: Deep Space Nine*, and they didn't want B'Elanna becoming pregnant by accident, because they figured that wouldn't be a problem by the 24th Century.

I would have loved for them to incorporate the pregnancy storyline into the show simply because, from a practical point of view, you're putting on 25 to 30 pounds throughout the year. It would have been nice if she was pregnant, rather than just having B'Elanna get fat!

Do you enjoy the cast dynamic on the show?
I think the scenes between B'Elanna and Seven are a lot of fun. B'Elanna came into this crew as a Maquis, and in the first few episodes, there was a lot of friction. And then for some reason it was just sort of dropped. B'Elanna is naturally antagonistic, but there was nobody for her to vent her anger at. So Seven of Nine is wonderful fodder for that. She brings out that element of B'Elanna's character which we hadn't been able to see for a while.

B'Elanna's relationship with the Doctor is just so much fun. I love working with Bob [Picardo]. We've had fun from the very beginning developing that relationship. The Doctor just gets on B'Elanna's nerves!

> "B'Elanna's relationship with the Doctor is just so much fun. I love working with Bob [Picardo]. We've had fun from the very beginning developing that relationship."

How would you describe B'Elanna's relationship with Tom Paris?
I think Tom and B'Elanna are a great match for each other in terms of theatricality. They're both such strong characters, they're headstrong and flawed characters, but they can help each other out. I hope we see more of that in the development of their relationship, rather than just seeing where they are going to next on the holodeck. I feel that sort of thing trivializes what could be a very complicated and rewarding relationship.

Do you have a favorite episode for B'Elanna?
The episode called "Extreme Risk" was a very nice script for me and really addresses a lot of B'Elanna's inner demons.

What are your thoughts on the series ending? Will you miss playing B'Elanna?
It will be a sad day when the series ends. It's sad whenever any sort of era ends. But hopefully it'll open other doors. As an actor, you're always anxious to move on when the time is right to do so. And I look forward to the day when I don't have to sit through two and a half hours of make-up before I get to say my first line! I look forward to beginning to act with my own face!

But that said, I've always enjoyed working on the show and I love B'Elanna. I've been handed a great character and I've had such a ball with her. I'll really miss playing her, although I do hope that I will always be associated with the character on some level.

SEASON 2

Familiar Faces

The discovery of a rusty 20th-Century automobile hanging in space brings the crew into contact with Amelia Earhart and other long-lost humans in "The 37's" (Season 2, Episode 1). The enjoyable jaunt solves the mystery of Earhart's disappearance by employing a classic *Star Trek* explanation: an alien abduction!

Kes meets a fellow enclave of Ocampans who show her the true potential of her mental abilities in "Cold Fire" (Season 2, Episode 10). *Voyager*'s crew also runs into the Caretaker's mate, but any hopes of receiving its help are quickly dashed by the life-form's bitterness over the Caretaker's demise. Speaking of perishing, "Death Wish" (Season 2, Episode 18) presents Janeway and her crew with a gripping moral quandary over assisted suicide, and acts as their initial contact with the Q Continuum.

Kazon Clashes

The series' serialized nature hits its stride in the second season. "Initiations" (Season 2, Episode 2) fleshes out the Kazon cultural hierarchy to a greater extent, with a memorable guest appearance from *Star Trek: Deep Space Nine*'s Aron Eisenberg. "Maneuvers" (Season 2, Episode 11) taps back into the Kazon arc by examining Chakotay's perspective of Seska's betrayal and announcing Seska's pregnancy. The Cardassian's claim that she conceived the baby with Chakotay's DNA further complicates matters for *Voyager*'s first officer.

"Alliances" (Season 2, Episode 14) divulges that the Kazon stole their technology from the oppressive Trabe. Coupled with the Trabe's attempt to murder Kazon leaders, the notion that the chaos among the Kazon sects was caused by the Trabe's subjugation offers audiences some understanding as to why the Kazon are so territorial. The episode delivers a memorable exchange between Janeway and Tuvok that compares Chakotay's desire to forge a pact with the Kazon to Spock's hope for peace with the Klingons after the mining accident on Praxis.

Torres vs. Technology

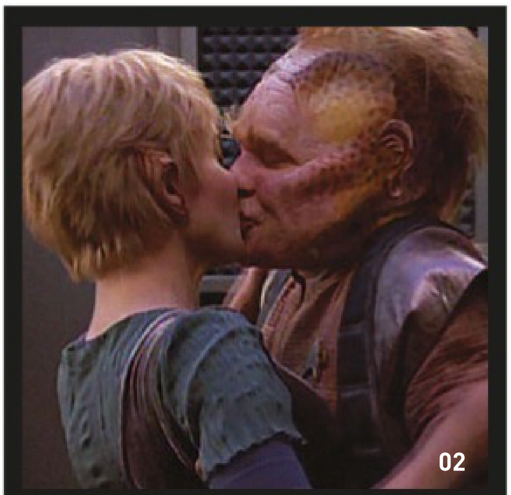
Fate spares Harry Kim for once and shifts its aim toward B'Elanna Torres. "Prototype" (Season 2, Episode 13) documents the heart-wrenching outcome of Torres' efforts to help a sentient android repopulate its species. The engineer's sympathy for the technological marvel is admirable, but the episode underlines the need to consider the ramifications of one's actions before getting involved in foreign affairs. "Dreadnought" (Season 2, Episode 17) follows a similar theme, as the engineer must deal with a self-propelled Cardassian weapon that she had originally reprogrammed to help the Maquis back in the Alpha Quadrant. Torres' habit of looking before she leaps almost leads to cataclysmic results in both instances.

Finishing Strong

The second season concludes with a wave of standout standalones. Captain Janeway works with a duplicate Captain Janeway to defeat the Vidiians in "Deadlock" (Season 2, Episode 21). The captains determine that only one *Voyager* can survive the struggle, and the second Janeway opts to sacrifice her vessel. An enthralling transfer materializes, as the doomed *Voyager*'s Harry Kim and baby Naomi Wildman are sent to the first vessel as substitutes for their dead counterparts. "Tuvix" (Season 2, Episode 24) heralds one of *Star Trek*'s most controversial and painful conclusions. The transporter malfunction that splices Tuvok and Neelix together to create Tuvix is unintentional, but Janeway's willingness to sacrifice Tuvix's life to restore her two friends continues to fuel ethical discussions throughout *Trek* circles.

Fan-favorite "Resolutions" (Season 2, Episode 25) strands the captain and her first officer in a situation that simultaneously stimulates and frustrates their feelings for one another. Debates about the pair's compatibility will always rage, but "Resolutions" portrays the taste of happiness that the two officers find before they must regain their professional composure. Could Janeway and Chakotay have found bliss together? Perhaps we will never know, but they would surely have fared better than Chakotay and Seska. The Cardassian agent reappears in "Basics, Part I" (Season 2, Episode 26), as Maje Culluh and his followers manage to gain control of the *U.S.S. Voyager* and abandon Janeway's crew on a desolate planet in the season-ending cliff-hanger.

01 Automated Unit 3947, in "Prototype."



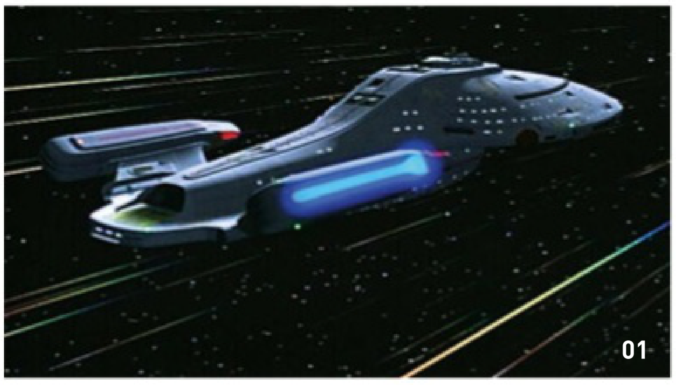
02 Kes and Neelix share a kiss, in "Parturition."

HIDDEN GEMS

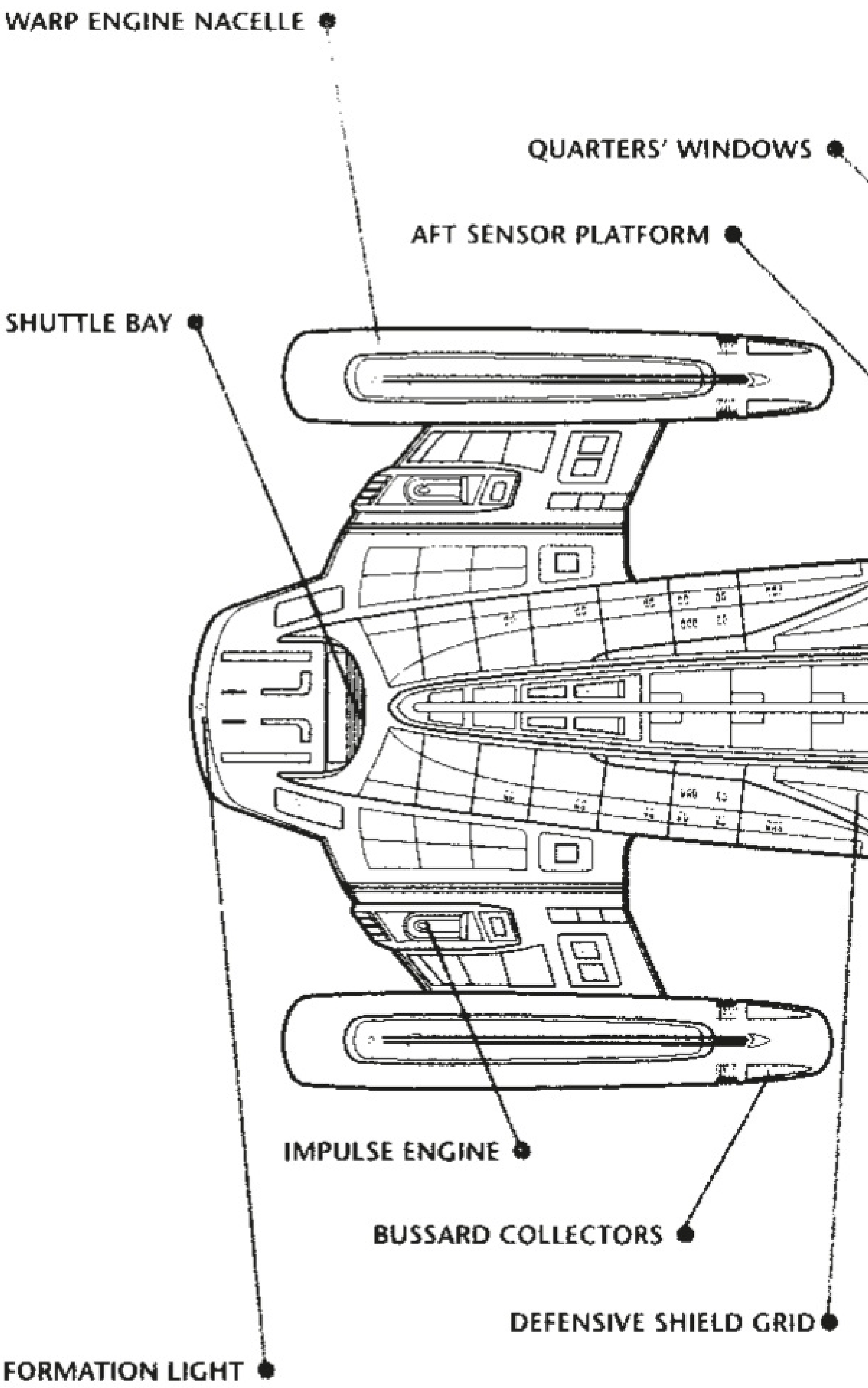
Often overlooked, "Elogium" (Season 2, Episode 4) and "Parturition" (Season 2, Episode 7) expand upon Kes' relationship with Neelix and furnish a chance for Neelix and Tom Paris to set aside their romantic rivalries. While "Tattoo" (Season 2, Episode 9) focuses heavily on Commander Chakotay and the Sky Spirits' influence on his ancestors, the episode chronicles the Doctor's battle with a self-inflicted cold which spurs him to become a more compassionate physician. The Doctor's soul-searching picks up again in "Lifesigns" (Season 2, Episode 19), when his passionate feelings for a Vidiian patient yield a more sympathetic view of the species and the troubles they are forced to endure.

TECH SPEC

U.S.S. VOYAGER



01 The *U.S.S.Voyager* at warp.



Although an estimated 150 persons were aboard her when she was transported to the Delta Quadrant, the is one of the fastest and most powerful starships in Starfleet. Though smaller in size than the *Galaxy*-class *U.S.S. Enterprise* NCC-1701-D, the *U.S.S. Voyager* is more technologically advanced than previous Federation vessels, and can operate independently for approximately three years without refueling. Superbly equipped for exploration and research, the *U.S.S. Voyager* has an equally impressive array of defensive and offensive weapons, making it ready for action.

In comparison to the *Enterprise*-D's length of 2,108 feet, the *Intrepid*-class *Voyager* is 1,130 feet long and weighs some one and a half million tons. The basic hull structure is fabricated from tritanium/duranium alloys. The ship was built at Starfleet's Earth Station McKinley and was launched on stardate 48038.5 (the year 2371).

MAIN BRIDGE (DECK 1)

The command post and brain trust of the starship, this area serves as the location to view starships in distress or posing threats, to negotiate with leaders of rival races, and to learn about the unfamiliar area of the galaxy into which the starship has been thrust. Captain Kathryn Janeway is in command of this communications hub.

BRIEFING ROOM (DECK 1)

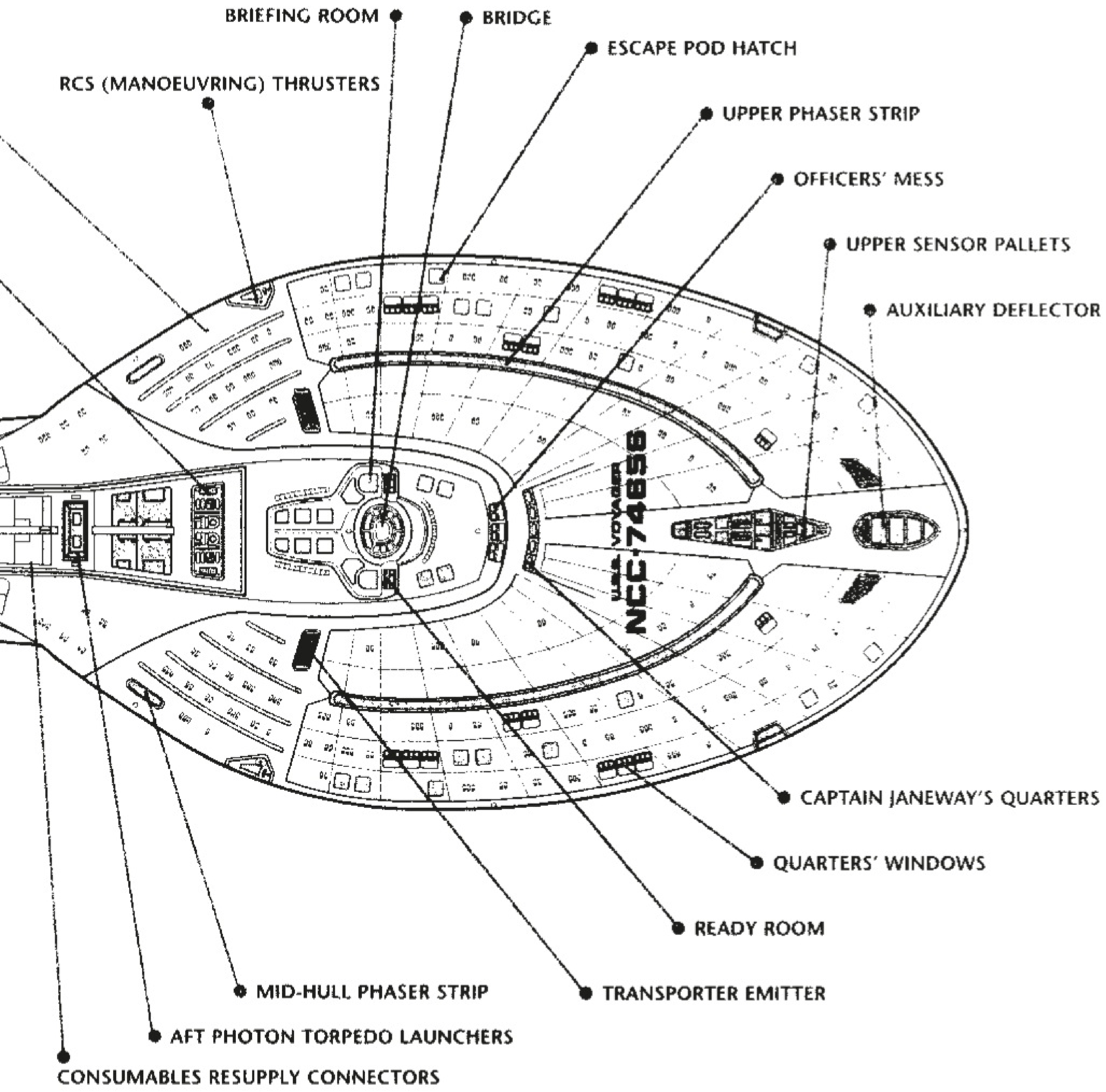
Inside the briefing room, the entire senior staff gathers to make important decisions regarding the fate of the *U.S.S. Voyager* and hold negotiations with opposing forces.

CAPTAIN'S READY ROOM (DECK 1)

These quarters are where the captain confers with her officers and contemplates her decisions. With the monitor inside this room, she is able to communicate with life forms outside of the *U.S.S. Voyager*.

MESS HALL (DECK 2)

The mess hall provides a social atmosphere as well as a dining facility


BRIEFING ROOM
BRIDGE
ESCAPE POD HATCH
RCS (MANOEUVRING) THRUSTERS
UPPER PHASER STRIP
OFFICERS' MESS
UPPER SENSOR PALLETS
AUXILIARY DEFLECTOR
U.S.S. VOYAGER
NCC-74656
CAPTAIN JANEWAY'S QUARTERS
QUARTERS' WINDOWS
READY ROOM
MID-HULL PHASER STRIP
TRANSPORTER EMITTER
AFT PHOTON TORPEDO LAUNCHERS
CONSUMABLES RESUPPLY CONNECTORS

02

02 *U.S.S. Voyager* schematic.

for the crew. It is within these walls that the crew of the *U.S.S. Voyager* sample the creative concoctions of their resident chef, Neelix.

TRANSPORTER ROOMS 1-2 (DECK 4)

The equipment in these chambers instantly sends and receives crew members from one location to another with the transporter beam. This technology is currently unique to Alpha Quadrant sciences and has proved a valuable advantage in the Delta Quadrant.

SICKBAY (DECK 5)

A fully equipped medical facility, prepared for any challenge, including the loss of a doctor… Inside this medical chamber lives the Emergency Medical Hologram (EMH). Capable of the same medical experiments and procedures as "living" medics, this holographic Doctor has one limitation; he can only exist inside sickbay.

HOLODECKS (DECK 6)

This fantasy experience duplicates with startling reality almost any landscape. Since the *U.S.S. Voyager* is lost in an unfamiliar part of the galaxy, many crew members seek refuge in the holodeck with their memories of what was and fantasies of what's to come.

MAIN ENGINEERING (DECK 11)

Engineering is the home of the *U.S.S. Voyager*'s highly advanced warp drive system. This system allows the starship to exceed the warp speed limit – imposed in the *Star Trek: The Next Generation* episode "Force of Nature" – without damaging the nearby space continuum.

STATE OF THE SERIES
JERI TAYLOR

In spring 1996, *Star Trek Magazine* delved behind the scenes on *Star Trek: Voyager* with Executive Producer Jeri Taylor.

01 *TNG*'s "Darmok," written by Joe Menosky, who returns to the *Voyager* writing staff.

02 Another Menosky *TNG* episode, "Legacy."

The big news this month is the announcement by Michael Pliler, co-creator of *Star Trek: Voyager* as well as *Star Trek: Deep Space Nine* and the head writer who stabilized the *Star Trek: The Next Generation* staff from its pivotal third season onward, that he is leaving active participation as an executive producer on *Voyager*. Pliler, who has a development deal for features with Paramount Pictures, will remain on the lot for now and take on the role of creative consultant as he did last season with *Deep Space Nine*.

Meanwhile, with *Star Trek: Voyager*'s second season wrapped up, except for four holdover episodes, until the next autumn – and no new shooting until July 8 – *Star Trek Magazine* checked in with executive producer and co-creator Jeri Taylor in early May about the state of the show now, with a broad look to the past and the future, and a special project of her own...

So Michael is leaving – what are your thoughts on that?

Oh, I have incredible separation anxiety! I have never done *Star Trek* without Michael – he's always been here, and we've worked hand in glove. I knew this was coming; I expected this last year, because he gave it serious thought before deciding to do it one more year. Even so, it was very difficult for me; it's like cutting out one of my organs. I have a huge challenge already, and this makes my job all the harder, but we have completed a deal with Joe Menosky [*TNG*'s "Legacy," "First Contact," "In Theory," "Darmok," among others], who's going to be coming back on staff. So I'll have a wonderful staff, and I hope to provide that ensemble feel that I think we got in the sixth and seventh seasons of *TNG* when Rick [Berman] and Michael were devoting their energies mostly to *DS9*. I think we turned out some good things and have no doubt that we can do it again, but it's going to leave an empty space.

So the cliff-hanger to the second season, "Basics," is more or less Michael's swan song?

Exactly, yes. And you know, I have always been very candid about this – and I get asked about this a lot now that Michael has made his decision: do I look forward to "stamping the show with my vision"? Well no, I don't. I don't have a vision – I think Gene Roddenberry had a perfectly

03 Dathon and Picard in the Joe Menosky-written classic "Darmok."

04 *Voyager* makes landfall in "Basics."

good one. I don't think it needs fixing, I don't think it needs my tweaks on it; what I want to do is live up to his... I sit back and try to provide a safe atmosphere for the staff to be at their most creative and joyous, and then let things start bubbling – and there's a point where someone has to say, "OK, that's it, we're going to go in this direction" – but I really try to hear all the input that I can. So what will happen is a much more ensemble kind of staff effort than it possibly has been in the past.

While television Is a collaborative process, we understand you've been involved with a solo project?

Yes! It is a book called *Mosaic* – Kathryn Janeway's backstory: everything in her life from the time she was a very little girl up until now, and all of those events and experiences which brought her to the point she is now at and made her the woman that she is. I had no business doing this – my day job keeps me plenty busy! But I just couldn't resist this idea; John Ordover [of Pocket Books] came to me with It. I really have enjoyed doing what amounts to a coming-of-age story for a woman, which John assures me is a rare thing in science fiction, and I have the luxury of making it "canon"– I've already sprinkled little things from the book in this season into episodes so that there is consistency. It's a hardcover; I just turned in my first draft, and I believe It's supposed to be out in September.

As far as the series goes, do you have any formative ideas for next season yet?

As of now we don't have much in development yet; we are pretty much burnt out, I will say! With the show and the novel I don't have an idea in my head, at this point! [*laughs*]. [Staff writer] Lisa Klink went on vacation early – I cut her loose already – and she came back bright-eyed and enthusiastic, just chomping at the bit to go! But she came back to find Brannon [Braga] and I all hollow-eyed and gaunt and just sort of staring dully at her!

Between Brannon's feature [*Star Trek: First Contact*] and my novel we are bled dry at this point and we very much need to get a break and recharge our batteries. Joe [Menosky] will be in next week; that'll be an infusion of energy; Ken [Biller] will be back soon, having rested; so I think by the time Brannon and I get back we'll have a group raring to go.

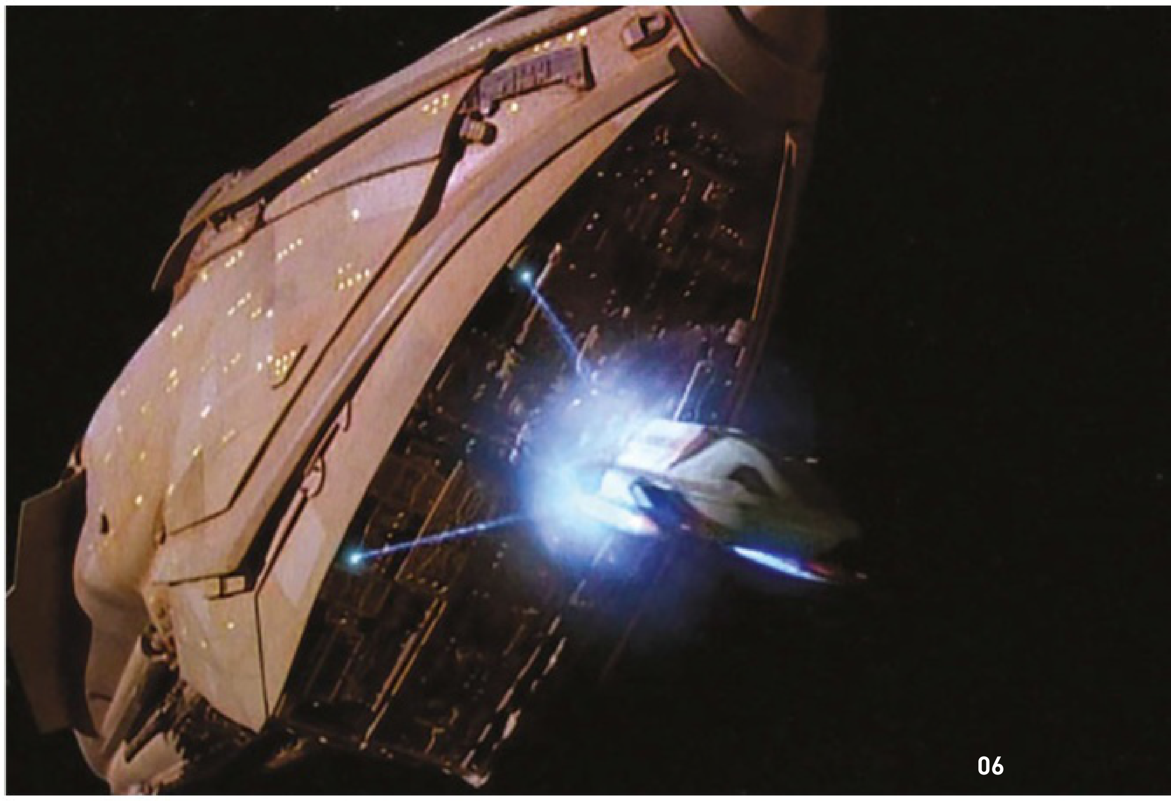
> "I have incredible separation anxiety! I have never done *Star Trek* without Michael."

Do you have a sense that the show has made good strides this year in maturing and evolving?

It's so hard for me to assess, because when you're on the inside looking out you simply perceive things differently from the way other people do. I felt that we had some very strong episodes towards the middle and latter part of the season; I think there are still some things that we are not doing.

I think to me it was very key – a comment from our audience market research – that the crew does its job well, but where are the inter-relationships? I think one of the things that made the original series so beloved was that even in the midst of strife and battle and all that, there was interplay among the characters and there was joking. And I don't think that we have that; our people tend to take themselves a little too seriously – and either you have the "serious scene" or you have the "light-hearted scene." I'm not sure life is like that; I think it's more of a blend.

05



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05 Chakotay with the Kazon Kar in "Initiations."

06 A too-close encounter with the Kazon, in "Initiations."

07 Janeway and Culluh in "State of Flux."

The last two years on *TNG* you didn't do as much hands-on credit writing as you have lately; will that change as well now that you're the sole executive writing producer?
The staff that I have [Brannon Braga, Ken Biller, Lisa Klink, and now the returning Joe Menosky] is really, I think, quite capable of doing their own rewriting and I don't think we will be using writers from the outside to do much teleplay. I will count on them for stories, but with five writers basically to keep busy I think the teleplays will be done in-house and I shouldn't have to do that much rewriting. So I would hope that I could continue to do some originals; I do that. But I do have to keep myself in reserve for that final pass-through [on other scripts].

We remember those last couple of years on *TNG* when you thought you had to keep your hand in on writing credits.
That's right; people don't think I have anything to do with the writing [if my name does not appear with a writing credit each story]. And even now, it's curious to me: I know in the internet there's sort of a lot of alarm about Michael's leaving, and the entire thrust of it seems to be, "Oh no, Michael's leaving and now Rick will be in charge!" and my name does not even appear – which shows that I am, in the minds of most people, sort of a non-entity! [*laughs*]. I don't have a huge ego, and apparently that has translated into people not being highly aware of me.

Well, a lot of people do know who's the head writer, if you will, and what that means as far as personal choices. For instance, you told our readers a few months ago that the Kazon's time has come...
Absolutely! It's more than "come," actually. I think that we dwelt too much on the Kazon this year and it was one of the things that didn't work about the season. The Kazon have never been particularly interesting as adversaries, and we just did them and did them and did them and did them. It created the curious implication that we are standing still in space, when our franchise is that we are going at incredible speeds toward the Alpha Quadrant – we keep running into the same people over and over again! It was just an oddity, and I don't think the Kazon have served us well. And after the cliff-hanger, which does involve the Kazon, it is my intention to leave them behind and to find new and I hope more interesting aliens.

Do you think the format goes against having recurring adversaries?
I think you can get away with it for a while, because you can say that you've really got some people angry at you and they could pursue you – a "one-armed man" kind of thing [as in *The Fugitive*]. But to carry it on for two seasons is just absurd.

> "Gene [Roddenberry] posited a future that was hopeful, and he posited adventure and exploration and a family of people who enjoyed being together and looked forward to adventures."

So that's another ultimate challenge for you guys.
Exactly! To keep coming up with the interesting aliens. I think that we told some very good stories this year; I think that many of them were sort of internal, character-driven, introspective; and that the only times we did any kind of action-adventure was with the Kazon, once again! Many of those stories were sort of dark and despairing and bleak, and I'm just not sure that that's *Star Trek*. Gene [Roddenberry] posited a future that was hopeful, and he posited adventure and exploration and a family of people who enjoyed being together and looked forward to adventures. So the things that I want to do next season are to try to recapture that, to meet more alien adversaries and friends, to bring back the sense of joy to the ship; I think we've had too much whining about getting home and too much despair about "Oh my God we're so far from home and it's so awful." I want them to embrace the adventure; I want them to look forward to the exploration and realize they're doing something wondrous, and bring back that kind of magic. I want to get rid of the infighting and the squabbling on the ship and make it a group of people who respect and love and trust each other, who band together to fight the foes that come from the outside.

Again, I think Gene posited people who loved each other and were a family. Our marketing research shows that – and I think this is very interesting – as professionals, our crew works very well together. But as family, they get much lower marks. So they do their jobs well but they're not relating to each other in a way that the audience finds attractive. And I want to address that.

08 Maje Jabin of the Kazon-Ogla.

09 More Kazon strife, in "Initiations."

So the Maquis rift is all but gone, but may pop up now and then?

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Maybe very, very minor squabbles, but again – I want this to be a family.

What about any specific plans for each character?
It always happens that some get ignored – not by choice, but because that's the way stories go. At the end of the first season I was really concerned about Tom Paris and Chakotay, so we really devoted energies to that, and gave Chakotay a lot to do in terms of the Kazan and Seska, and put Tom into that multi-episode arc, to give him focus.

And of course "amphibianized" him in "Threshold"!
That's right – not to be forgotten! We had a number of good stories for Janeway, and surprisingly the people who got ignored were people who had been most in the forefront in the first season: the Doctor and Kes had lots of stories last year, and the whole first half of this season the Doctor was barely there. We have left Kes unattended to too much, and Harry Kim, and we are working to try to develop stories for them too. So there's always this seesaw of emphasis; we try to be fair to everybody, but I think that we really need to get into more character development.

10 Chakotay versus the Kazon, in "Initiations."

11 Seska and child.

How did you feel in hindsight about the experiment with the multi-story arc with Paris?
I think it was a terrible mistake. I was on-board with trying it, because I don't ever want us to be guilty of saying, "Well, we've always done it this way so we're always going to." I think we need to be open to change; I think we need to not be rigid and locked-in and inflexible. But I don't think that it worked at all; I think that in some ways it ruined some excellent episodes. "Lifesigns," which I think might have emerged as one of those little classics, is forever sullied by the presence of some scenes that are just odd and out of place, and if you simply look at that episode alone, it's like: what's going on here? It just poisoned that episode.

I think that despite our intention, which was to redeem Tom Paris – who had kind of a sleazy character in the first season – we only went further in assassinating him. For anyone who didn't see the final wrap-up of this – of which many people I'm sure did not – he just seemed like a jerk! The people who watch every single episode are a tiny part of the audience; most of them – even the regular audience, the faithful audience – watches on an average of twice a month. That's half the time; they're not going to be able to follow this! I just think that we tried to do what some other series do, but they know what they're doing, and we didn't commit to this. All we did was shoehorn some scenes into another story and that's not the way to do it.

12 The Doctor creates a holographic body for the Vidiian Danara Pel, in "Lifesigns."

14 Haliz of the Kazon-Ogla, in "Initiations."

13 The Doctor with the holographic Danara Pel, in "Lifesigns."

15 Kar, played by the late Aron Eisenberg.

Is Schmullus going to be the Doctor's eventual name, or is that still undecided?
No! No. It will absolutely, unequivocally not be his name!

Given all the circumstances we've talked about – the smaller UPN network, the splintered science fiction audience, network vs. syndication, competing with other *Star Trek* old and new – is there much anxiety about the ratings and does it affect you or what you're allowed to do?
I try not to give too much energy to a thing like that, because I don't understand it at all. Yes, I think being on a lesser network has an impact. I think you have to look at trends in ratings, and it's really impossible for me to speak with any kind of competence or authority. Sometimes it looks like they are trailing off, sometimes it seems that they then come back; I don't know how to read numbers. But the studio feels that they could and should be higher, and one of the reasons is that we are not doing enough action-adventure shows which appeal to our core audience of males. We're also in a very competitive time slot for the young male audience – half the year we're up against Monday Night Football; *Melrose Place* [a major soap] has an extremely high male demographic as well. So we're not in a cushy time spot, and we have to fight that.

Star Trek: Voyager is still the highest-rated show on UPN and seems to have a core loyal audience that is enjoying the show a lot. Every year we and other shows have the market research done, and I am very respectful of that. I think it is the only "legitimate index" we have to the real audience; I think the people who are on the internet are a tiny, tiny portion: it's only those who are computer literate, and not only that but those who want to spend hours on the internet which I think are .001 percent of the audience! So I discount them, along with the people who write letters; that's also a small number in that they are the people who would go to the trouble to write a letter.

I've always wondered – how do we get to the mass audience? And I think the audience research, which is statistically significant, is really the only way to do that. So I listen very respectfully to that, and that is how I begin to think about how to address problems on the show.

TIM
RUSS

Star Trek: Magazine talked to Tim Russ, Vulcan officer Tuvok, on Paramount Pictures Stage 18, during a break from filming in July, 1998.

***Star Trek: Voyager Special*: What was it like being directed by Robert Picardo on the episode "Alter Ego"?**
Tim Russ: I've already had that experience in that Robert McNeill has directed an earlier episode. In reality, I think it's more beneficial to us as actors to have actors become directors, because they know the show and they know the characters a great deal. We have a rapport that's already established, we get along with each other, and it's really a lot easier to work with them. It's also more difficult because the actors know all the tricks! They know if you're trying to get away with something, and they're not going to let you do it!

Are you interested in directing episodes of the show further down the line?
Several of us have been interning as directors, and we'll get the opportunities down the line. I started last season in the internship process, but I don't know if and when that assignment will happen, and certainly from a producing and directing standpoint it's a great opportunity to learn behind the scenes about all aspects of this kind of work.

> "I think it's more beneficial to us as actors to have actors become directors, because they know the show and they know the characters a great deal."

What is the make-up process like for Tuvok?
My stuff is about an hour to get everything on, but the other guys like Ethan Phillips and Roxann Dawson have a lot more to do. It's a lot heavier for them.

What are the challenges in playing a Vulcan?
The way in which this character speaks is tricky. He doesn't speak casually, he's very formal, so he says things more rigidly. [Each new script] makes me ask where to go with the character, what to do with him, and that's the challenge. I bring some of myself to the character – some of it is not me, but to a certain degree it is, so that makes it easier.

How much input do you get into the character when you get the scripts? Can you request changes?
I do it as much as they'll allow me to do it! I'll look at the script that we're about to do and talk to the writer about it. It's the first draft and it'll change a couple of times and I'll put in my two-cents once more. Because he's a Vulcan, Tuvok already comes with a "history". The character's culture and philosophy have already been laid down, so I feel obligated to maintain that history, that lore, the culture of this character, because everybody "knows" him. If I'm to take the place of Spock on the bridge, as a Vulcan, I'm very much compelled to try to maintain that integrity of character.

How did you make sure Tuvok stood out?
We've achieved that since the first season. We started looking at this character a lot differently than we did with Spock. Tuvok made different choices, he's gone through a lot more. We explored particular aspects of their culture, like the mindmeld, in detail, and have been able to actually peek under the surface, to see what a Vulcan might be like without the discipline that they use for controlling their emotions.

What challenges did the episode "Alter Ego" pose for you?
[I had to ask], how does this character who has basically learned to see through emotions and to control them deal with someone who is potentially dangerous to the ship and to himself, and yet is attracted to him at the same time? How does Tuvok deal with it? How does he get this person to release their obsession without the knowledge or tools other than straightforward logic? That's a very interesting situation to be in, so I'm looking forward to doing that story because we haven't done one like that yet. It ought to be an interesting insight into Tuvok's character.

"Flashback" was a big episode both for *Star Trek: Voyager* and Tuvok in particular. Did you enjoy making it?
It was a thrill to work with George Takei [Mr Sulu in *Star Trek*] – he's a wonderful actor and very gracious. We had to recreate a lot of things from the *Star Trek VI: The Undiscovered Country* feature film, and it was a brilliant story to tie into the bridge of the *U.S.S. Excelsior* in that film, having not seen that part of the ship and having me on it. It was a great backstory for Tuvok, about why he joined Starfleet, when he got married, why and how, and why he left and then came back to Starfleet. All that information is valuable, just to create more layers of history for this character. It was fabulous. The way we were able to have Kate Mulgrew with me inside my memory, playing with her, and then playing the scene, and then back to her, back and forth was... fascinating!

SEASON 3

Moving Forward

"Basics, Part II" (Season 3, Episode 1) picks up where the previous season leaves off. With assistance from Lon Suder and the Talaxians, Captain Janeway wrestles command of *U.S.S. Voyager* back from Maje Culluh and puts an end to the Kazon as a recurring threat to the ship. The Doctor notes that Seska's baby is actually Culluh's son, and the Cardassian spy ultimately perishes after the battle. With the exception of a handful of future appearances by the Kazon, the episode allows *Voyager* to set sail into uncharted regions by tying up the Seska arc that permeates the show's first two seasons.

Blasts from the Past

Cowboy diplomacy is back! "Flashback" (Season 3, Episode 2) represents one of the series' finest moments, as Janeway and Tuvok dive into the science officer's memories via a mind meld and experience events that occurred aboard Captain Sulu's *U.S.S. Excelsior* during *Star Trek VI: The Undiscovered Country*. The details about Tuvok's previous service, along with his reasons for initially leaving Starfleet, strengthen the already unbreakable bond between Janeway and her tactical officer. The *U.S.S. Enterprise*'s former helmsman isn't the only familiar person to show up, as Ferengi con artists Arridor and Kol (previously seen in *Star Trek: The Next Generation*'s "The Price") are discovered running a scam over unsuspecting Delta Quadrant residents. This unconventional crossover is a pleasant diversion that sees Neelix try his hand as an undercover Ferengi.

"Future's End, Parts I and II" (Season 3, Episodes 8 and 9) add more time traveling escapades to *Voyager*'s repertoire, and the trip to the late 20th Century results in the acquisition of a mobile emitter that finally permits the Doctor to leave sickbay and the ship itself. *Voyager* meets Q once again in "The Q and the Grey" (Season 3, Episode 11), which portrays a Q conflict viewed through the lens of the American Civil War. John de Lancie is masterful as always, and the episode's status as a quasi-period piece buttresses its intrigue.

Hitting the High Notes

The action continues in "Macrocosm" (Season 3, Episode 12), where the captain wages war on a large-scale virus that is infecting her ship. The episode's popularity stems from Janeway's heroic poise, her ability to shoulder the burden of saving her crew, and the fact that she blasts macrovirus life-forms out of her way. The Doctor endures an unimaginable tragedy while seeking to learn more about family dynamics in "Real Life" (Season 3, Episode 22), a painful-yet-necessary episode to watch for those tracking the hologram's development. "Distant Origin" (Season 3, Episode 23) stands as a fascinating examination of the possibility that humans are not the only sentient species to hail from Earth. How can one not love the "dinosaurs in space" premise?

Brace for the Borg

In "Fair Trade" (Season 3, Episode 13), *Voyager* enters territory that is unknown to *Voyager*'s Delta Quadrant guide, Neelix. A Borg corpse is located at the end of "Blood Fever" (Season 3, Episode 16), and Chakotay soon meets a colony of former drones in "Unity" (Season 3, Episode 17). The cooperative forces Chakotay to help reestablish a limited link between its members in an effort to promote peace. The episode raises beguiling ethical questions about the cooperative's methods and the potential that they will abuse their power.

The imposing sight of 15 Borg cubes signals *Voyager*'s immersion in the Collective's realm at the beginning of "Scorpion" (Season 3, Episode 26). The episode concludes *Voyager*'s third year away from home in dramatic fashion. Captain Janeway pursues a diplomatic stance and proposes a temporary detente between *Voyager* and the Collective during an incursion by Species 8472. Chakotay's devotion to his captain is admirable, though he disagrees with her tactics. As the invaders from fluidic space wreak havoc on the Borg, *Voyager*'s path will soon be forever altered…

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01 Seska's last stand, in "Basics, Part II."

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02 Harry and Tom wind up in jail, in "The Chute."

HIDDEN GEMS

The third season features a pair of character-driven episodes that revolve around eccentric alien societies. After the paranoid Akritirian wrongfully incarcerate Paris and Kim in "The Chute" (Season 3, Episode 3), the duo battle the psychological effects caused by devices implanted by the prison and miraculously emerge as even closer friends. The Doctor suffers from a cascading overload that degrades his memory in "The Swarm" (Season 3, Episode 4), just as *Voyager* braces for a conflict with an unnamed and enigmatic alien race. Robert Picardo shines in a dual role, as Torres calls upon a holographic rendition of Dr. Lewis Zimmerman to assist with repairs to the Doctor's program.

JERI TAYLOR
NEW HORIZONS

In summer 1997, Executive Producer Jeri Taylor took time out from shooting *Star Trek: Voyager*'s fourth season to talk to *Star Trek Magazine* about the high and low points of Season 3, and give a sneak preview of Season 4.

"A mix is what I strive for, to give everybody a little something that they like, and not to do just one kind of story."

It's early on a Thursday morning in June. Two of the Season 4 episodes of *Star Trek: Voyager* have already been shot, and the production staff are beginning work on the third. Jeri Taylor, the executive producer on the series, kindly set aside some time in her busy day to bring *Star Trek Magazine* up to date on all that is currently happening on *Star Trek: Voyager*.

The series' previous season, its third, was touted as a watershed year, a chance for *Voyager* to find its feet and weed out elements of the series that weren't up to par. It was a year of separating the wheat from the chaff.

"I think what worked was that we started to regain some of the sense of fun and adventure on *Star Trek*," she says of the last series. "I think the show had begun to take itself very, very seriously, and the *U.S.S. Voyager* was coming across as a place that was depressing and bleak and despairing. A place where even the crew didn't want to be. All they were doing was whining about wanting to get home, and if the crew doesn't want to be there, why would the audience? So we wanted to get back to some of the old magic that informed the original series, where it was exciting to be on a starship. Where you were having adventures and everyone watching would love to be doing just what those people were doing. That was the main goal of the season.

"I think we came a long way towards doing that," Taylor adds. "We upped the action quotient, which made a lot of fans really happy, but we also did our share of thematic serious kinds of stories. We didn't ignore them."

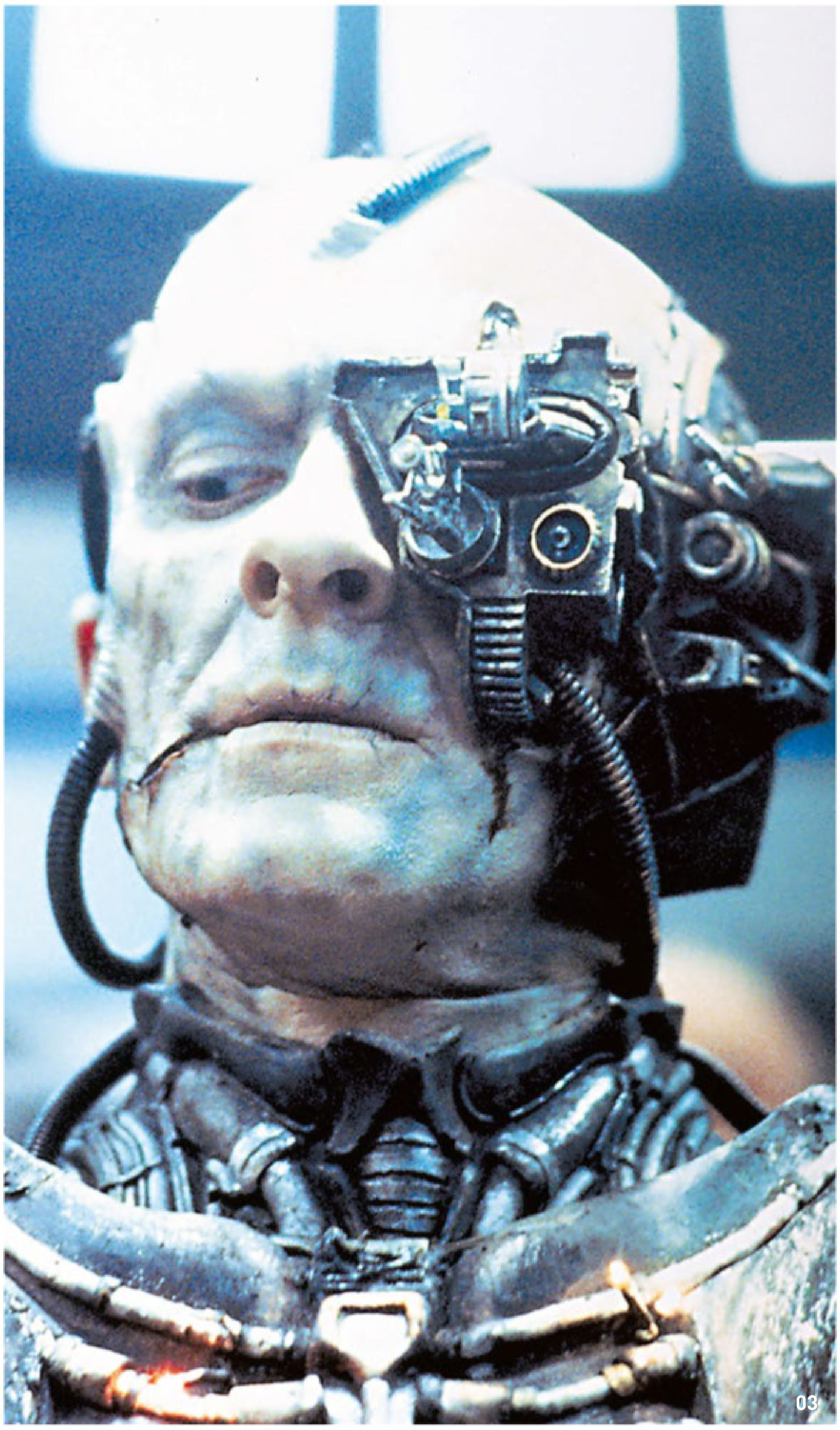
01 The penultimate Season 3 episode, "Worst Case Scenario."

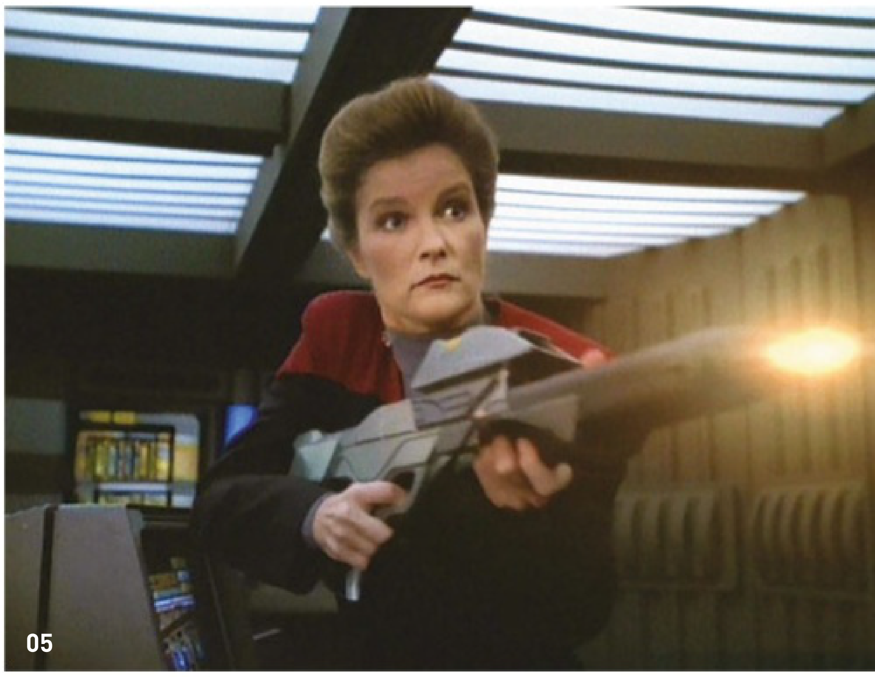
02 Jeri Taylor, *Voyager*'s leading lady.

There is still work to be done, however. Taylor has some concrete ideas for what to continue in *Voyager*'s fourth season. "One problem we did have is that people began to fade into the woodwork, especially towards the end of the season. Chakotay is a wonderful character played by a wonderful actor, and, in the second half of the season, we didn't find enough good stuff for him to do. So we are addressing that early on this season with a very strong episode for him, and want to continue to bring him to the forefront.

"I want to simply get to know more about these people beyond their duties as Starfleet officers, beyond their having adventures with aliens. What do they do in their off-hours? What are the friendships? What are the relationships? I want to present them more as a family than simply as a crew."

In particular, Taylor details what she considers *Voyager*'s big successes. "I think that probably many people's favorite is the 'Future's End' two-parter, where the crew came back to Earth. That really was so much fun. I think 'The Q and the Grey' was a lot of fun too and had some important things to say. I thought that our Borg episode in February, 'Unity,' took an interesting look at that race. I thought that our arc that culminated in 'Blood Fever' in which B'Elanna got the pon farr was very successful, and really kind of set in motion a little dance between Tom and B'Elanna that we definitely intend to continue this season. And our season finale was simply smashing. I would single out those as highlights, but I was





03 The Borg make their *Voyager* debut, in "Unity."

04 First season episode "Phage."

05 Janeway in "Worst Case Scenario."

"I think what worked [this season] was that we started to regain some of the sense of fun and adventure on *Star Trek*."

very pleased with a great many of the episodes."

Of course, it's only fair that we talk about what didn't work as well. "I would single out 'Rise' and 'Favorite Son' without blinking as two that I would like to do over again," Taylor responds instantly when the question is raised. "They simply weren't very successful. They both had a reason for being, but ultimately in the development and production, I don't think they worked dramatically. 'Rise' just never quite came together in the way we saw it. It had a wonderful high concept idea, but it had to be anchored by what was going on between Neelix and Tuvok, and I just don't think that came to the forefront in the way that it should have. 'Favorite Son' was an interesting idea that in the making of it just came off as looking a little silly."

Two episodes in particular this past year, "Sacred Ground" and "Coda," saw *Star Trek* deal with the somewhat taboo issue of religion in new and interesting ways. "They don't deal with religion so much as with faith and spirituality," says Taylor. "In Gene Roddenberry's mind, there was a difference. He absolutely believed as a secular humanist that by the 21st Century organized religion simply would not exist. Of course, not everybody agrees with that and the future eventually will roll around to tell us who was right. But he had very strong feelings about that, so we do not make reference to the organized religions of today. But in many instances we have suggested that people do have some inner need for spirituality, for thinking beyond themselves, of needing to think of some kind of higher purpose to life other than simply living and dying.

"I happened to see 'Sacred Ground' just last week when it re-ran," Taylor continues, "and I loved it. I just thought that it was everything that *Star Trek* should be. It was provocative and profound, and it said something, and it did unexpected things. I really think it worked. It is not the kind of episode that I think many of our core audience respond to, because it was very introspective. There was no action, there were no phaser fights, there was none of that kind of thing. It was a thoughtful kind of episode, but there's absolutely room for shows

> "I think the kinds of stories we are telling are appealing, and we will continue to do that."

06 "Sacred Ground," the seventh episode of Season 3.

07 Second season episode "The Thaw."

08 Q and Janeway in "The Q and the Grey."

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like that in the mix. A mix is what I strive for, to give everybody a little something that they like, and not to do just one kind of story."

Another new element that Season 3 brought to *Star Trek* is the increased use of computer-generated effects. The talented effects house Foundation Imaging was brought in to introduce some very interesting alternatives to the "forehead" aliens Starfleet generally encounters. Taylor says she is absolutely ecstatic with their work. "I thought 'Macrocosm' looked smashing. I thought our aliens in the season finale, 'Scorpion, Part I,' were really cool. CGI just gives us a look now and then at something we can't do any other way. It's very exciting."

Taylor says that *Star Trek: Voyager* will continue to make use of CGI, as much as possible. "It's all budgetary," she explains. "We have to pick and choose our places, because it's not inexpensive to do. We need an episode occasionally either where, like the season finale, we have some extra money saved so we can go all out, or which, like 'Macrocosm,' doesn't have any other costs associated with it. But to the extent that we can afford it, of course we'll do more."

During its second year, Paramountt was worried about *Voyager*'s declining ratings. Taylor says she is happy with the ground that was reclaimed this past season. "There had been an erosion that started in the second season, but I think that has leveled out. Our numbers at the end of the year and for the season finale exceeded our numbers last year, so there looks to be an upward kind of trend."

Now, with Season 3 over and Season 4 in progress, quite a few changes are in store for the franchise. The biggest shocker, of course, was the recent departure of Jennifer Lien, alias Kes. Although it wasn't intended as a one-for-one switch, Jeri Ryan is joining the team.

"[Jennifer Lien] just felt her character wasn't going anywhere, so it was a very amicable and mutual decision," says Taylor of the actress' departure. "Jennifer did come hack to do two episodes for us, to finish up the season finale and to give her a spectacular story to send her off, which does not preclude the possibility of her coming hack. We have a lot of characters, we were adding a character, and the feeling was that we were not servicing that one well, and it was best not to try to keep doing it."

Replacing Lien is *Dark Skies*' Jeri Ryan, who will be stepping into the role of the new female Borg regular Seven of Nine. With three episodes already under the new Borg's belt. Taylor is more than happy to have Ryan on board. "She's the second person who has my name," laughs Taylor. "I've threatened to make her change it so that I would be the only Jeri on the series, but she is quite a remarkable young woman. She is, to state the obvious, stunningly beautiful. However – and this is what you don't usually get when you have someone who is that attractive – she is also a remarkable actress, and she has grown into the part."

Taylor recalls Ryan's early concerns about joining the series. "She had no clue what a Borg was, asked about a billion questions, and went off and looked at some of the episodes, still feeling very insecure and not sure that she was able to carry off the role. We were more sue than she was; she has an amazing strength. She looks very delicate and ethereal. She's blonde and has blue eyes. But she stood face-to-face with Janeway, Tuvok,

09 Tuvok and Tom Paris with Rain Robinson in "Future's End."

and Chakotay and the intensity that she projected was just astonishing. We were simply bowled over.

"Jeri will simply bring a breath of fresh air and be a unique kind of character that we can explore – the Borg who has been Borg since she was a child. She was taken by the Borg as a very young child, grew up/came of age as a Borg, has lost all memory and sense of humanity, and is now suddenly cut off from the Collective. She goes through an awful period of withdrawal, doesn't want to be on the *U.S.S. Voyager*, doesn't want to be human. She wants to get back to the Borg and for that to be the only thing that she's ever known. She has an incredible journey ahead of her."

10 Jennifer Lien as the departing Kes.

11 Third season episode "Displaced."

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Seven of Nine will make a journey that in some ways echoes the path of the *Star Trek: The Next Generation* character Third of Five, the young Borg separated from the Collective and christened Hugh by the *Enterprise*-D crew. While the act of separating a Borg from the Collective has been seen in this instance, Taylor argues that Seven has a very different journey ahead of her into previously unexplored territory. "In the first place, Hugh was with the *Enterprise* for about a day, and then went back. He changed people's lives more than he was changed. Picard changed, Guinan changed, Geordi, changed. Hugh basically stayed what he was, which was temporarily unconnected, and then went back. He had further adventures after that, but this three or four years, or however long she has, will give us the chance to see what happens then when the disconnectedness goes on and on and on. I'm not sure what all of the arc will be."

Season 3 launched with the slogan "Up the Adventure," but how would Taylor distil her goals for Season 4? "I don't know if I even want to boil it down into a slogan," she says. "I see this as continuing to develop more of a sense of family. It doesn't translate very well into a slogan, but if there's any one thing it would be is to do that, to get underneath people's skin a little bit more. But basically, I think the kinds of stories we are telling are appealing, and we will continue to do that. The big things are having Jeri on board and Kes not being here, and we are going to continue the Tom and B'Elanna relationship.

"We also have a Doctor story on its way," Taylor reveals. "The show that we started this morning is the Chaokay story I mentioned earlier, which is a script by Kenneth Biller that I love. He's written it in a very interesting and original fashion. It's a story about how people can be taught to hate, about propaganda, and about how wars can come out of a conscious attempt to impose hate in people. It's one of those stories that is supposed to make you think a little bit."

Further out on the horizon, Taylor is planning to taunt the *Star Trek: Voyager* crew with yet another glimpse of home. "Even as we went back to Earth in a sense last year, we are going back to Earth in a sense this year too. I don't have all that figured out yet, so I will only hint that much."

Star Trek: Voyager obviously has several unique elements, among them the female captain and the fact that the crew are cut off from home. However, it nontheless takes its place in the tradition of *Star Trek* drama. "*Star Trek* is essentially something that is not broken as yet," says Taylor, "and so the kinds of stories that we tell are similar to the kinds of stories that the other three series have told. These are about adventure, excitement, thought-provoking ideas, as well as facing the unexpected and man's ability to cope with adversity under dire circumstances."

BRANNON BRAGA UPPING THE STAKES

Partway through Season 4, *Star Trek Magazine* caught up with *Star Trek: Voyager* Supervising Producer Brannon Braga to get the writer's perspective on the show.

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01 Chakotay in fourth season episode "Nemesis."

02 Species 8472 in "Scorpion."

"The philosophy we've taken is to make every episode like a little movie," says Brannon Braga, taking time out of his busy schedule to keep readers of *Star Trek Magazine* abreast of goings on in *Star Trek: Voyager*.

"We want every episode to have scope, sweep, and a sense of grand adventure and high stakes," he explains. "We began to hit our stride with 'Future's End.' We really rounded off Season 3 with a bang and an upswing, and our goal in Season 4 is to make some big changes. Aside from what I've just described [which are changes within the framework of the established series], we want to make some even bigger sweeping changes and carry that momentum well into the fourth season. So far, so good. We're very pleased with the first half of the season."

The producers have reason to be. The season premiere, "Scorpion, Part II," certainly started things off with a bang. The first bit of exciting news Braga has is that we haven't seen the last of the CGI-generated alien threat, Species 8472. "People seem to love them," he says, "and we're definitely going to see those aliens again this season." But while Species 8472 may become a recurring enemy, "Scorpion, Part II" saw that other adversary, the Borg, established as a continual presence in the form of new crew member Seven of Nine.

By choosing to keep Seven on board, Captain Janeway has entered into uncertain moral territory. As Braga says, "it is a morally gray thing that she is doing, and that is the whole point. Janeway has made the decision to pull the wild child away from the wolves, and one could argue that maybe that's not the best thing to do. Who is she to decide? But then again, no Borg has made their choice to be Borg independently by definition, because they're a collective consciousness. I don't think it's ever going to be resolved whether or not this was the right decision, and that's exactly what we wanted. It will continue to provide problems, because Seven will continue to struggle with assimilating herself into this crew. It will always be an issue, and it will always be an edge for the show."

Newcomer Seven's rapid change in wardrobe, from a fully Borg look to her current figure-hugging, more human outfit, has already created a splash in the media. "I think that she had to change," Braga says with regard to the speed with which Jeri Ryan's character transformed physically, "because you can't ask that actress to come in nine hours a day and wear 30 pounds of make-up. I also think seeing

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03 Seven of Nine as she first appears in *Voyager*.

04 Chakotay in "Prey."

her as a Borg would have got tiresome after a while. She's still part Borg, but we've made a choice to let her beauty shine through more than the Borg. And we've toned down the sexy angle quite a bit since then."

Turning to her psychological make-up, Braga was, of course, around in the days of *Star Trek: The Next Generation*, the first time a Borg was detached from the Collective. "Hugh was a little different," Braga begins, referring to the character discovered by the *TNG* crew in "I, Borg" and named "Hugh." "He was just a plain drone. Seven was immediately kind of detached from the Collective consciousness in 'Scorpion, Part II,' to be a representative. So she didn't speak like Hugh. If you recall, Hugh spoke like an automaton, and that could get so tiresome. Seven's been disconnected, and she will always have a somewhat formal quality in her voice. She will be awkward and struggle to assimilate herself into social situations, but it was important to have her be somewhat more conversational than Hugh. On the fundamental level, emotionally, however, she really isn't that different

> "Seven of Nine will continue to struggle with assimilating herself into this crew. It will always be an issue, and it will always be an edge for the show."

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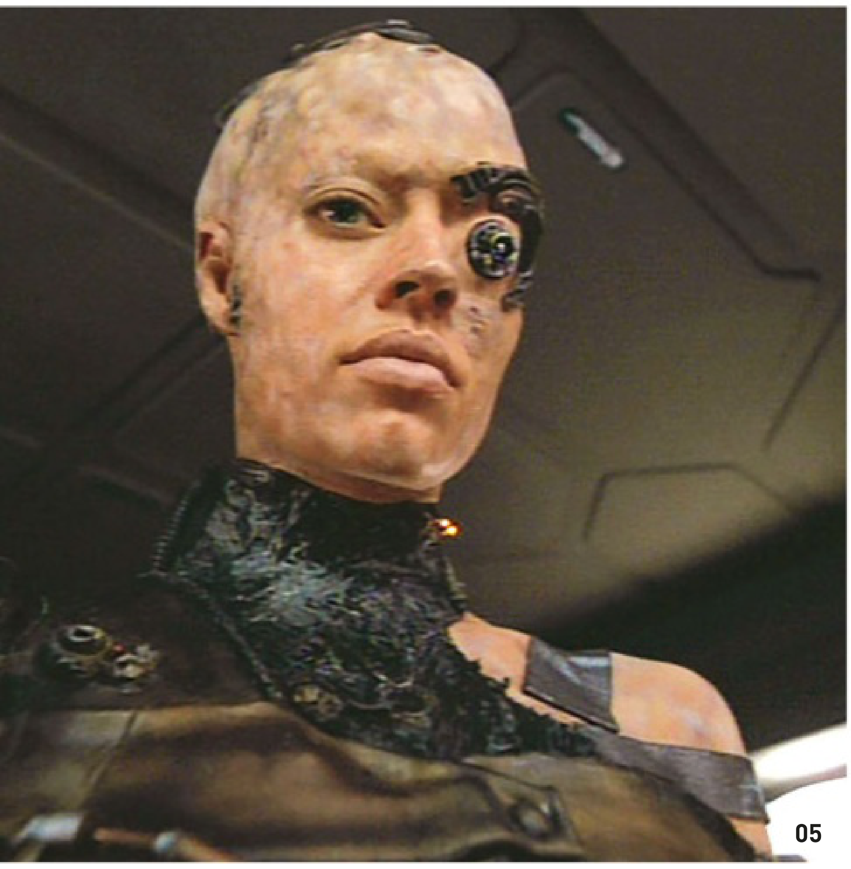
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05 Seven in the second episode of Season 4, "The Gift."

06 The holographic Leonardo da Vinci in "Concerning Flight."

07 The Doctor and fellow hologram Dejaren in "Revulsion."

"We want every episode this season to have scope, sweep and a sense of grand adventure and high stakes."

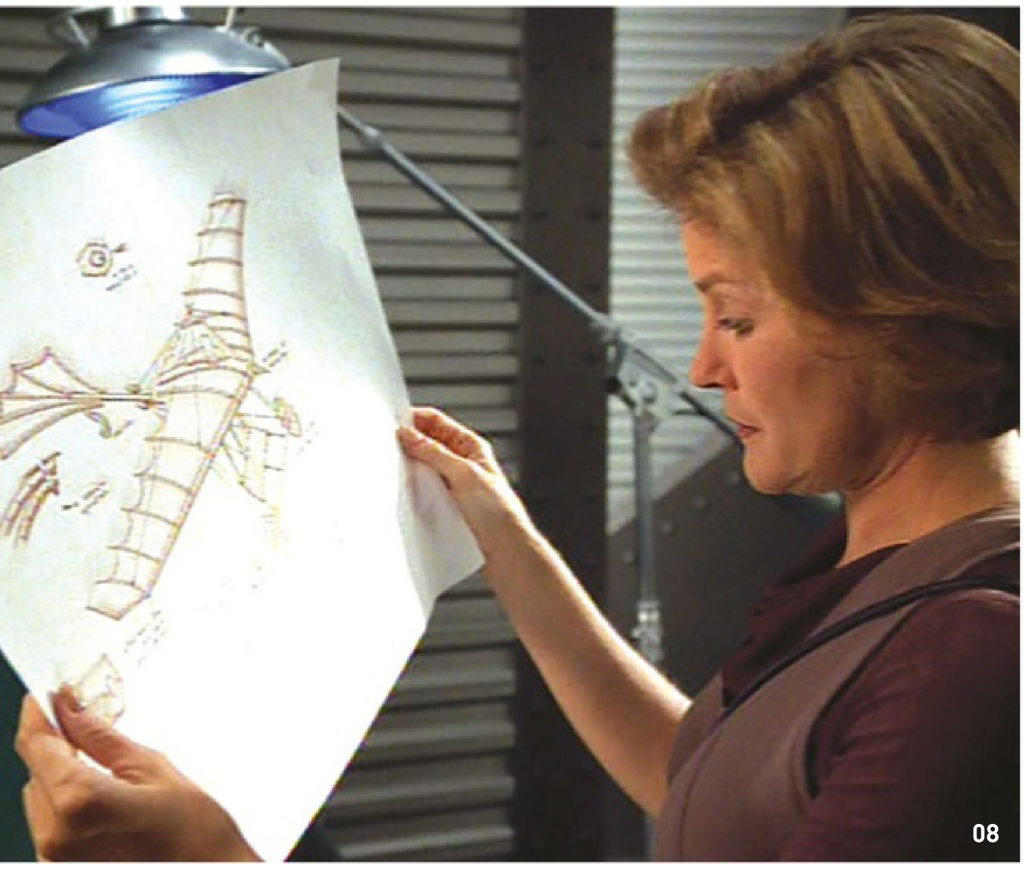
from Hugh at all. If Hugh came on board, she'd be able to relate to him."

As if a new crew member and a new alien threat weren't enough, "Scorpion, Part I" also introduces a recurring character, the Leonardo da Vinci of the holodeck. Fans of the character will be delighted to know that he will be making a return. "We have a show this season called 'Concerning Flight,'" promises Braga, "where Da Vinci [played by John Rhys-Davies], through plot mechanisms I won't describe here, inadvertently gets hooked up with the Doctor's mobile emitter and goes on an adventure off the ship with Janeway and an alien civilization. And they even build a flying machine."

This sounds like competition for the Doctor. So, naturally, we ask Braga what separates the two mobile holograms. "Nothing," he announces. "He's a hologram. He's not sentient." We're a little confused as to which hologram he's talking about, so we ask Braga if he means to say that Robert Picardo's character isn't really alive. "Of course he's not," says Braga. "He has been programmed to be aware that he's a hologram, which you can program a hologram to be, but is he sentient? He's not. But, you know, was Data human? No. That's the magic of those kinds of characters."

Ah, but Data was most definitely alive. "Yes," agrees Braga, then adds, "Or was he? That was always the issue, wasn't it? Is he more than the sum of his subroutines? There's the same kind of question with the Doctor. He's a program. He's a program who is expanding himself in a way that no hologram has in the history of holograms, so in that way he's unique, and he has become much, much more than your average hologram. He can leave the ship, he's had love affairs, he's had adventures, and he's one of the few holograms who knows his limitations. Is he sentient? No. Is he becoming sentient? Probably."

Braga also co-wrote the two-parter "Year of Hell" with Joe Menosky, which has just aired. "We took some big chances with that show," he recalls, "and I think it's really interesting. We tell a two-part episode that takes place over the course of a year, with subtitles that tell us Day One, Day Ten, Day Fifty, Day Two Hundred, etc. So the



story spans an entire year, and it's the worst year in *Star Trek: Voyager*'s history. The crew meet up with the aliens established in 'Before and After,' last season, in which Kes traveled through time and learned that *Voyager* did experience something called the Year from Hell. The fans will recognize that that's what this is."

But since Kes experienced the time jumps of "Before and After," the ship has lost something that was present in that episode – Kes herself. Is it a problem that she's not present this time around? "Not at all," says Braga, "because the episode also deals with a villain that we modeled after Captain Nemo, who has a great and mighty time ship that can eradicate entire civilizations from history, and as a result change all of history. He can pluck a single molecule, a single life form, or an entire world so that it never existed.

"If you can imagine, to use an analogy, that the Nazis, after losing the Second World War, invented something like this to erase the Americans from history so that they never existed. It would change the outcome of things. But what the Nazis don't realize is that the Americans provided a crucial antibody that helped the Germans fight off a deadly virus, and so they realize they've got to do something else to history. But that doesn't work either. When you pull one thread, another comes undone. Pretty soon you have this man, this Captain Nemo character, who has spent 200 years mucking around with time, and he can't get it right. And *U.S.S. Voyager* gets wrapped up in all this. By the end of the two-parter you will see a *Voyager* that is literally a little chunk floating in space. The crew has to evacuate, the captain goes down with the ship, and it's just filled with that kind of sweeping drama."

"Probably the most startling development will be that the *Voyager* makes a major step towards getting home."

In a previous interview, Braga mentioned that the season opener, "Scorpion, Part II," would contain an acknowledgment of the events of the feature film *Star Trek: First Contact*. Instead, this acknowledgment will come in "Year of Hell." "It's not a plot nod," he says. "In 'Scorpion,' I was planning on working in a story thread where one of the reasons the Borg were weak and being defeated was because they had been weakened by the death of the Borg Queen, but I realized it was a plot thread that would come off as exposition. The last thing you want to do in a big, sweeping two-parter is to start explaining a movie that half the audience may not have seen. So I dropped it.

"But in 'Year of Hell,'" he continues, "I put in a reference to *Star Trek: First Contact* in a lighter fashion. Ensign Kim and Lieutenant Torres are trapped in a turbolift for hours, and they end up asking each other trivia questions from old movies to Klingon sporting events to interstellar history. One of the questions Kim asks Torres is, 'What was the name of Zefram Cochrane's ship?' She can't get the answer, but Seven of Nine, who comes in to rescue them, gets it right. They're curious how she could possibly know that, being a Borg. She says, 'The Borg were present during those events. It's a long story.' So it's just a little nod to the fans, who'll get a kick out of it."

Finally, casting an eye to things further down the road, Braga mentions something that is in the planning stages right now. "Probably the most startling development will be that the *Voyager* makes a major step towards getting home," he hints. "I won't say what it is, but this season will be one with even more changes than the last. Big things are going to happen. Big things."

08 Janeway considers flight in "Concerning Flight."

09 Annorax in "Year of Hell."

SEASON 4

Diverging Developments

"Scorpion, Part II" (Season 4, Episode 1) welcomes Seven of Nine to the *Voyager* family and reveals that the Borg instigated the conflict with Species 8472. Seven's separation from the Collective means that the former drone will now be a permanent fixture on the ship. Seven's arrival precedes Kes' departure in "The Gift" (Season 4, Episode 2), but the Ocampan's exit stays true to her character's arc. Kes simply grows into her mental powers and uses them to catapult her friends beyond Borg space and 9,500 light years closer to Earth. Kes is not the only one to evolve, as the combative Tom Paris and B'Elanna Torres finally admit their feelings for each other in "Day of Honor" (Season 4, Episode 3).

Hunted by Hirogen

"Message in a Bottle" (Season 4, Episode 14) bestows the Doctor with a perilous away mission that sends his program across a relay network to the Romulan-occupied Federation starship *U.S.S. Prometheus*. Filled with gags and good humor, the episode enables *Voyager* to contact Starfleet Command and introduces the Hirogen. The roaming hunters show up en masse in "Hunters" and "Prey" (Season 4, Episodes 15 and 16) to provoke confrontations involving the aforementioned relay network and a member of Species 8472. The towering Hirogen are nomadic hunters whose tracking skills are matched only by their menacing appearance.

Led by a hunter named Karr, a band of Hirogen overtake *Voyager* and employ its crew as prey who inhabit holographic simulations in "The Killing Game, Parts I and II" (Season 4, Episodes 18 and 19). The two-parter renders an engaging case study of a leader who is searching for a method to bring his people together and alter their ancient customs. Although Karr is eventually murdered and Janeway violates the Prime Directive by sharing holotechnology with the surviving Hirogen, the two sides part on relatively good terms… for the moment.

Confronting Preconceptions

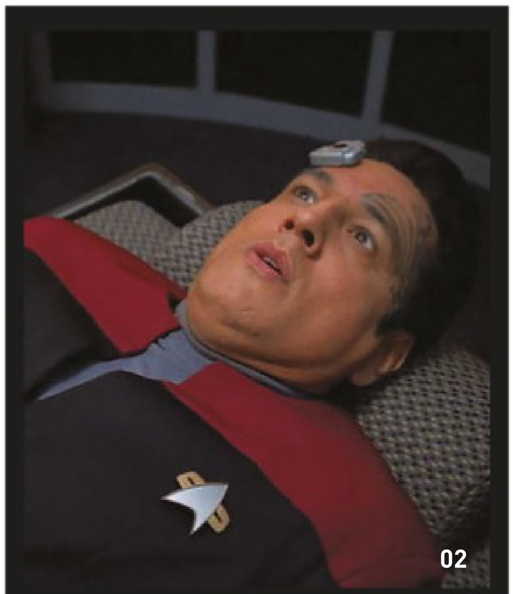
A trio of fourth season episodes challenge the assumptions we hold about others. When he is forcibly recruited to fight against the Kradin in "Nemesis" (Season 4, Episode 4), Chakotay succumbs to hatred and judges a species based on their appearance and the myths perpetuated by their rivals. Alternatively, the kinship of another hologram blinds the Doctor to his fellow photonic's ulterior motives in "Revulsion" (Season 4, Episode 5). Driven by a disdain for organics that eerily parallels Chakotay's time with the Kradin, the hologram fools the Doctor and injures Torres before he is defeated.

"The Raven" (Season 4, Episode 6) represents a crucial period of growth for Seven, who follows a homing beacon only to discover the remains of her parents' crashed vessel *U.S.S. Raven*. Captain Janeway refuses to accept Seven's apparent defection and instead dedicates herself to finding the former drone. Rather than rendezvousing with the Borg, Seven recovers a piece of her humanity and witnesses the captain's devout resolution to assist her on her journey.

Highlighting the Havoc

The brightest creative moments from Season 4 put *Voyager*'s crew through some of their toughest trials to date. The temporally talented Krenim modify the timeline and ravage the Federation starship in "The Year of Hell, Parts I and II" (Season 4, Episodes 8 and 9). Fortunately, *Voyager* endures long enough to reverse the tampering and avoid the year-long predicament altogether. A backup copy of the Doctor deals with his own version of Hades when he realizes he has been left behind on a planet that believes his former shipmates to be a scourge in "Living Witness" (Season 4, Episode 23). Not only does the Emergency Medical Hologram successfully defend his colleagues, but he earns the respect of the locals in the emotionally charged episode.

Doubles abound in "Demon" (Season 4, Episode 24), as a liquid life-form on an inhospitable world manifests duplicates of Paris, Kim, and a large portion of their crew. The fourth season reaches its crescendo with "Hope and Fear" (Season 4, Episode 26), when the vengeful alien Arturis blames Janeway's deal with the Borg for his civilization's destruction and tries to deliver the captain into the Collective's clutches. The episode adroitly bookends a year that began with "Scorpion, Part II," and Seven's desire to avoid assimilation exhibits the progress she is making in embracing her humanity. The season finale grants *Voyager* a taste of quantum slipstream travel that propels it 300 light years toward the Alpha Quadrant.



01 The Hirogen use the *Voyager* crew for sport, in "The Killing Game."

02 Chakotay enters a dream state, in "Waking Moments."

HIDDEN GEMS

Chakotay holds a prominent place in two of Season 4's most unsung episodes. Fantasy and reality collide in "Waking Moments" (Season 4, Episode 13), as Chakotay attempts to discern the truth through lucid dreams. As a bonus, Tuvok's nightmare about showing up for duty in the nude amusingly informs us that Vulcans and humans share certain hidden fears. In another mind-bending episode, "Unforgettable" (Season 4, Episode 22) presents *Voyager*'s first officer with a love interest from a secretive species whose biology tragically prevents outsiders from remembering them for more than a few hours.

JERI
RYAN

The actress behind the Borg crew member Seven of Nine, Jeri Ryan, shared her thoughts on being a part of *Star Trek: Voyager* with *Star Trek Magazine* in June, 1998.

Star Trek: Voyager Special: Does the production of a season of _Star Trek: Voyager_ feel like a fast process?

Jeri Ryan: It depends on my mood. Sometimes, it feels like several years. But it's really been kind of a whirlwind. I love to work, but 26 episodes is a long season. That's a lot of work. One reason you sign onto an ensemble show is because they have to divide the storylines evenly among the characters and you get a little time off [to spend with your family].

I think the character development in every direction on the show is terrific, not only the addition of Seven. I love the relationships between all of the characters. I love the direction the show is going in. It has very good writing and [is] very entertaining television. As for Seven, I loved the way they brought her on and worked her into the show. I loved her interactions with the other characters, particularly Janeway.

> "I think early on, Kate Mulgrew and I were worried that things were getting too cosy too soon."

What kind of scenes are the most interesting to do?

The scenes where there's a big conflict between Janeway and Seven are fun to play. I think, early on, Kate [Mulgrew] and I were worried that things were getting too cosy too soon. They started to get into that mother-daughter thing really early on. The conflict between them is more interesting to watch. Fortunately, the writers have brought the conflict back with a vengeance. It's great. Kate is the consummate professional. She's great to play off against. Our scenes are fun. You throw something at Kate, she grabs it and throws it right back at you. So we really just feed off each other."

How has doing the show changed you?

I don't know that doing *Voyager* has changed me at all personally, but my life is a bit different now, that's for sure. From a career point of view, it's exceeded my best expectations. That's terrific, because I wasn't sure when I signed on that playing a character that could become the show's space babe was the best career move to make. But it's just so much fun now. I love the stability of the job. I love the people I work with. I love this character. I love the lifestyle the show gives me. It's nice to have a set schedule, to be able to go home when I'm not working. The fan reaction and getting recognized – the whole celebrity aspect – hasn't become overwhelming by any means. Everyone is very polite, respectful, and complimentary when they approach me. It's very nice.

Were you surprised by how popular Seven of Nine was from the start?

Seven has certainly attracted a lot of attention. She's certainly lived up to that hope from the producers. I really did not expect it at all. I'm delighted, obviously. It was a pleasant surprise. But I was not expecting it. I mean, they told me all about what becoming part of *Star Trek* entails, but I think the reaction even exceeded the producers' expectations. It's really been a pretty wild experience.

What was the fan reaction to your character like?

The fan reaction has been overwhelmingly positive. That was the group that worried me the most with this character, because *Star Trek* fans are so proprietorial with the *Star Trek* legacy. When the producers first told me that this was a completely different Borg, and to ignore everything I'd seen before because we were creating something new, it was really the last thing I wanted to hear. I was fully prepared for the fans to form a lynch mob and hunt me down because I was messing with the idea of the Borg. But the response has been very, very positive. They seem to respond to the character. They seem to love her strength, love the fact that she goes head-to-head with the captain and tells her when she's making a stupid decision.

What were the key episodes for Seven of Nine?

I loved "The Gift," which was my second episode, because that was where you first really saw Seven making the transition from Borg to semi-human. "Prey" was the big conflict episode with Janeway and Seven, where they argued over how to deal with Species 8472. Of course, "The Killing Game" was just a riot. I got to play Seven as a totally different person. I got to step out of the corset and the catsuit for a while, and we got to shoot that off our sound stages, which was great, even though the weather was horrible.

"Hope and Fear" was the first season finale for *Star Trek: Voyager* that was not a cliffhanger. Because of that the season was wrapped up reasonably neatly at the end of the episode. It brought the relationship between Janeway and Seven full circle. Shooting that teaser was just a logistical nightmare. We were supposed to shoot seven other pages that day and only did the teaser sequence. It was an interesting show because the crew's hopes were raised so high that they'd get home and then they were dashed again.

Do you often get recognized in the street by fans?

Unfortunately, I'm usually recognized the most when I look my worst. I'll have a hat and sweat on, haven't washed my hair, don't have any make-up on, and I'll be on a red-eye flight. That is when people see me and go, "Oh, you're that Borg. You're that Borg!" That worries me a little bit – what does that say about my presence on screen if that's how I get recognized!

BRANNON BRAGA
CHARTING A COURSE THROUGH THE STARS

After taking over over the reins from Jeri Taylor as executive producer at the end of Season 4, during production on Season 5 Brannon Braga took time out to give *Star Trek Magazine* his thoughts on the fourth season and hopes for the fifth.

Star Trek: Voyager's fourth season has drawn to an exciting close, and now, on a typically hot Los Angeles afternoon in July, the production offices are already four episodes deep into producing the coming season. Although nothing as visible as a cast change is occurring this time out of the gate, there is one significant difference behind the scenes. Executive Producer Jeri Taylor has departed, passing the torch to Brannon Braga. As the show's new executive producer, Braga confesses that the position feels a trifle scary, despite preparations. "I really prepared for it last year," he says. "Basically, last year I pretended that I was [already] here and wrote a tremendous amount of scripts, and more or less was executive producer under the guidance of Jeri Taylor, who would tell me when I was getting it wrong. So I was ready."

"Seven of Nine took off in a way that no one really expected her to. She was kind of the turning point of the whole series in some way. She just brought everything into focus."

No less than an impressive eight scripts bore Braga's name in their credits last season, although he confides that it was "probably more like 18 that I actually wrote." Looking back, he reflects on the results of their labor. "Last year was a very satisfying season," he affirms. "There were some tremendous efforts on everybody's part. Some of the highlights would have to be 'Year of Hell, Parts I and II' and 'The Killing Game, Parts I and II,' and 'Prey' turned out great. We did a lot of episodes that had a real cinematic sweep to them, and that was a lot of fun, and we're continuing to do the same this year."

01 Seven of Nine in "Drone," the second episode of the fifth season.

02 The Hirogen use the *Voyager* holodecks to hunt the crew, in "The Killing Game."

Of course, the fourth season also saw the much lauded and highly publicised addition of a new cast member. Across the span of just under 26 episodes, the one-time Borg drone Seven of Nine has developed rapidly, already coming a tremendous distance in just one season. "Seven of Nine took off in a way that no one really expected her to," says Braga. "She was kind of the turning point of the whole series in some way. She just brought everything into focus. She turned everything on its ear and brought some conflict to the daily proceedings

03 Tom Paris and Harry Kim take on their holographic roles as Captain Proton and sidekick Buster Kincaid in "Thirty Days."

on the ship, and gave Captain Janeway a foil. Janeway never really had a foil. Kirk had Spock, Picard had Data, and now Janeway has Seven. And somehow it just redefined the whole series and galvanized everybody, and Jeri Ryan did such a great job and got such a massive amount of mainstream publicity that it just energized the whole season and went far beyond our expectations. It's one thing when you add a character to a show; it's another thing when it takes off like it did. It was amazing."

With so much distance already crossed, Braga speculates on where Seven will go under his guidance in the coming fifth season. "Well," he considers, "for now, we're just trying to reveal new shades to her character. We have no plans to make her human. She's working as the character she is right now, so we have no plans to develop her into something different. Over the course of the last year, we found her character and established where she was, and we're going to continue exploring her this year. We do have one episode, 'Drone' – I think it's episode number two – in which a transporter accident occurs while the Doctor and Seven are being beamed up, which causes some of Seven of Nine's nanoprobes to infect the Doctor's holo-emitter. The nanoprobes begin to assimilate the emitter and create a 29th Century equivalent of a Borg drone, which is very dangerous and has new abilities. Seven has to kind of take the mentor role in making sure that this thing's allegiances are to us. So that's an example of one Seven of Nine story that's kind of interesting."

Last year also saw two mammoth two-part stories, "Year of Hell" and "The Killing Game," both crafted by Braga and Joe Menosky, which certainly stood out as big successes of the season. "The thing about 'Year of Hell' and 'The Killing Game' was that they were high concept stories with an epic sweep, with big cinematic action sequences, and all of the characters had something fun to do. Those are the kinds of shows that I think really worked best [last season], and they're the kind of shows that we want to keep doing next year."

"The Killing Game," in particular, seemed to pull no punches in its sheer scale and scope. "It was huge," Braga agrees. "It was a movie. We blew up a building. Of course, it was just a model, but it was great! It had a great sweep and great themes." A triumph of the episode was the presence of the holographic Nazis, who seemed far more historically accurate than the

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04 A menacing Hirogen hunter.

05 The advanced Borg known as One, in "Drone."

06 Controller Emck in "Night," the fifth season opener.

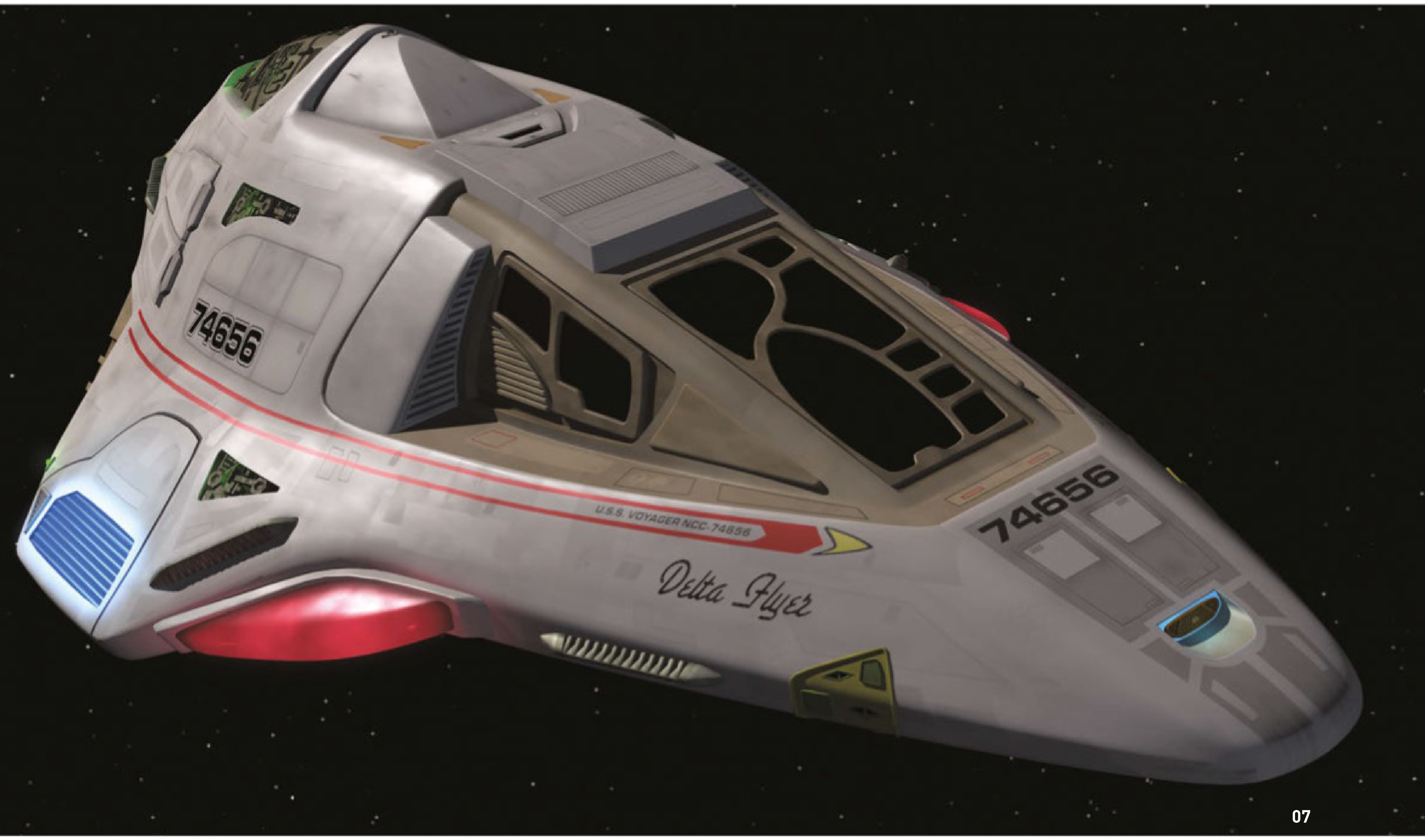
goose-stepping stereotypes of most television shows and films. "We really tried," admits Braga, grateful for the compliment. "Joe Menosky was a big help with this, because he's really knowledgeable about historical things. Some of the underlying philosophies of Nazism are pretty weird, and they're not often discussed. One of them is that Hitler thought he was ordained by God, that Nazism actually had a religious component. They believed that they were God's chosen ones and that they were better than everybody else. Also, most people don't realize that the Swastika has very symbolic specific meanings and is much older than Nazism. They co-opted the symbol.

"So it was fun to explore. It wasn't an episode about Nazism per se, but what was interesting about it was that in some ways it reflected what was going on with the Hunter species [the Hirogen], and ironically the Nazi, in his propaganda-ish speech, convinces the Hunter not to give up his way of life and kill the leader and all that stuff. So the two stories ended up converging."

> "The first episode of the [new] year deals with the *U.S.S. Voyager* hitting a region of space that is utterly empty. No stars, just utter blackness. And it's going to take them some two years to cross it."

Even though Braga now has the tremendous responsibility of piloting *Star Trek: Voyager* through its fifth season, he plans on continuing his epic collaborations with Joe Menosky. "Joe and I work very well together," he explains, "and he's a big help. Doing these two-parters has become something of a tradition for the two of us. This year, although I'm doing a massive amount of work, Joe and I are planning to do at least two more two-parters, and we hope the tradition has become something that the audience looks forward to. When they see that a *Star Trek: Voyager* two-parter is coming, [we hope that] they know it's going to be big and exciting."

Despite being a standalone episode, last season's finale, "Hope and Fear," could also be characterized as big and exciting. "I thought it turned out quite nicely," Braga comments. "We made a conscious decision not to do a cliffhanger. It felt obligatory. We didn't really have a story that warranted a cliffhanger, and we weren't going to do a cliffhanger for the sake of doing it, not unless we had a story that warranted it, and we didn't. Instead we had a standalone story that kind of reflected on the year. Many



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07 The *Delta Flyer* makes its debut in *Voyager*'s fifth season.

different big events throughout the season resonate in the episode: Seven's arrival, Janeway's actions that brought her there, a character who's bent on revenge and the quest to get home. It stood alone. In some ways it was a very intimate, reflective episode, which I liked. It played against expectations for the audience."

By way of building up those audience expectations, Braga generously reveals some of the developments and changes planned for the coming season. "The first episode of the year," he explains, "called 'Night,' deals with the *U.S.S. Voyager* hitting a region of space that is utterly empty. No stars, just utter blackness. And it's going to take them some two years to cross it. It's like a sailing ship becalmed at sea. These are the realities of space travel, and I hope it adds something of reality to the show. A little more down and dirty, maybe.

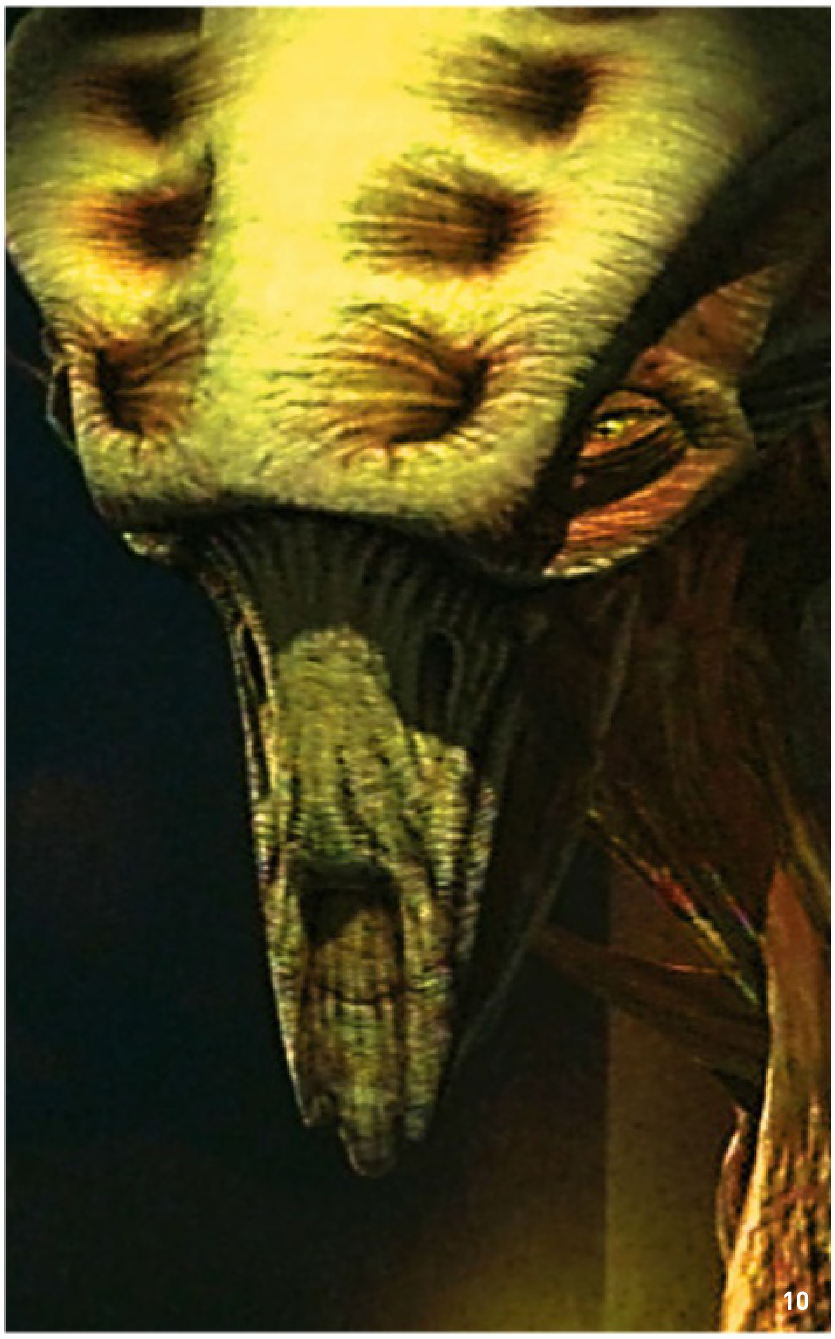
"Little Naomi Wildman is going to come back," he continues, "and there's going to be an episode that deals with what children's fairy tales are like in the future. Of course, it's holodeck driven, but what's a children's book in the future like? We're going to do something interesting with that. We've got a brand new holodeck adventure planned, called "Captain Proton," that is Paris' creation. Being the 20th Century buff that he is, he thought it might be fun to create a holodeck adventure based on the old science fiction serials of the early 20th Century. So you'll see science fiction from Earth's distant past, and the whole thing will be in black and white. So that will be an interesting stylistic departure for us, to be doing black and white sequences with cheesy science fiction and big clunky robots and cheesy rocket ships that shoot sparks.

"So we've got a lot of fun stuff planned. You're going to see B'Elanna go orbital sky-diving. Species 8472 is going to be back. And we're about to start shooting an episode now where groundskeeper Boothby [as seen in the *Star Trek: The Next Generation* episode "The First Duty"] makes a return, but he's not what he seems to be.

> "We consider taking the ship back to Earth every season, but... it's got to be something magical and epic before we're going to do it."

And there will be a new shuttlecraft that the crew build together called the *Delta Flyer*. It's going to be this awesome new shuttlecraft that combines Maquis and Starfleet [technology], and Seven of Nine throws some Borg components into it. It's kind of something that they build with their bare hands and has a more thrown together, hammer-and-nails feel to it. It's stronger and more spacious than the usual little shuttles they fly around in. And that will be introduced in Episode 3.

"There is a lot of exciting stuff to expect," Braga reveals, "and now that I'm talking about it, I'm amazed at



how much stuff is in the first episodes. We just want to keep doing things that we find fun and exciting and keep the audience on their toes. We want *Star Trek: Voyager* to be a show that's hard to predict, so that when you tune into it you're not sure what you want to see, aside from the continuing characters. But there are no character changes. We're just trying to keep the show at the same level of quality that we got to last year."

Now that Braga is the captain of the show, it seems appropriate to ask him to reflect on the captain of the ship. "I love Janeway," he says. "I'm a big fan of Janeway. I think that over the past couple of years, we've really taken her a long way. She's tougher, funnier, a little more sarcastic, takes a few more risks, and has developed into the kind of character that I've enjoyed writing for. So I have no problems with Janeway. I love her."

Turning his attention to her crew, Braga discusses some of the characters he'd like to increase the focus on this year. "I think this year we would certainly like to see some more of Ensign Kim. I thought Garrett Wang did a lovely job last year. We're going to try to give him a little more to do. Neelix only really had one show last year, 'Mortal Coil,' but it was a lovely show. I'd like to see some more of him. I think he deserves a little more. I think you'll see more character development for everybody this year. Chakotay is much more present in the first six episodes. Now that Seven of Nine has been firmly established, we're going to start paying a lot more attention to some of the ancillary characters.

"We consider taking the ship back to Earth every season," says Braga, turning to the question every *Star Trek: Voyager* fan wants answered. "but we don't want to jump the ship back all of a sudden. It's got to be something magical and epic before we're going to do it, so it's way too early in the season. We don't premiere until October. We're only shooting Episode 4, and we've got 26 to do [in total]. These are the kinds of things that we have not decided on yet."

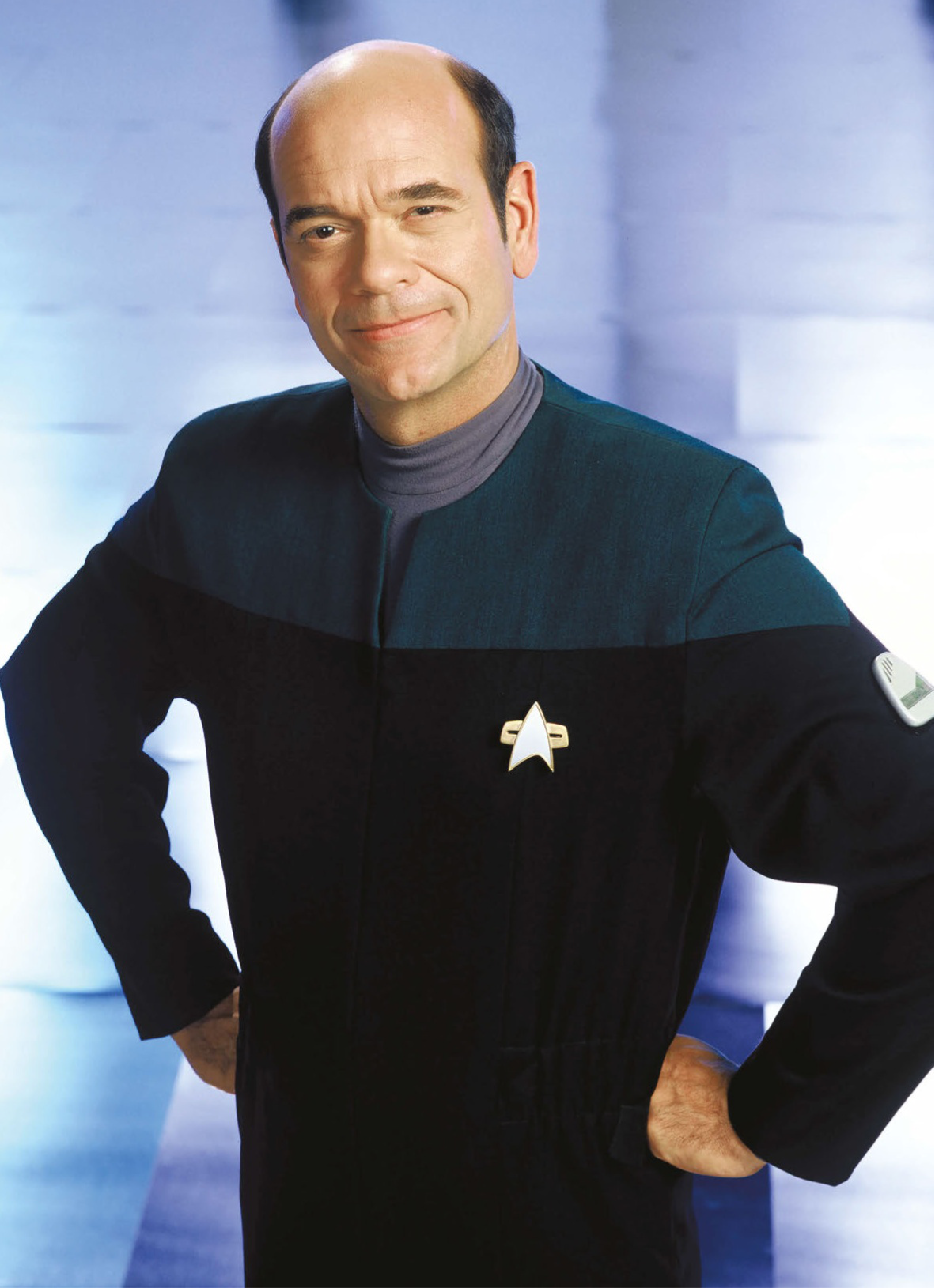
So until such a decision is made, the *U.S.S. Voyager* will continue to chart its course through the Delta Quadrant, forever altering the life forms it encounters as it makes its way home.

"I don't think a story works unless the crew has been impacted in some way, shape, or form," says Braga. "Any show that deals with a nomadic group of characters needs that dynamic. I mean, it may not be a great analogy, but in *The Incredible Hulk*, which I thought was a very, very good show, Bill Bixby wandered from place to place, and in every episode he impacted someone. That was the premise. Now, that's not *Star Trek: Voyager*'s premise per se, but if we get involved with an alien species or situation, we damn well better have an impact, otherwise there's no drama."

08 Intruder alert: *Voyager* is boarded by a species native to the Void, in "Night."

09 The Hirogen take command, in "The Killing Game."

10 Species 8472 are back in Season 5.



ROBERT PICARDO

Star Trek Magazine caught up with Robert Picardo in January 1998 to discuss getting a second opinion in "Message in a Bottle."

***Star Trek: Voyager Special*: "Message in a Bottle" was an important episode as it introduced another Emergency Medical Hologram (EMH) played by Andy Dick. What was he like to work with?**
Robert Picardo: Andy Dick, what a guy! About three or four days into the shooting he says to me, "So your name is Picardo. It's so close to Captain Picard. Do you get teased a lot about that?" And I said, "Your name is Andy Dick, and you're going to make fun of mine?" I don't think you can grow up with a name like that and not have a healthy sense of humor.

> "What are the Bajorans again? Oh, right, the wrinkly noses. How do they wear glasses? What would you do? How do you decide which bridge to wear your glasses on?"

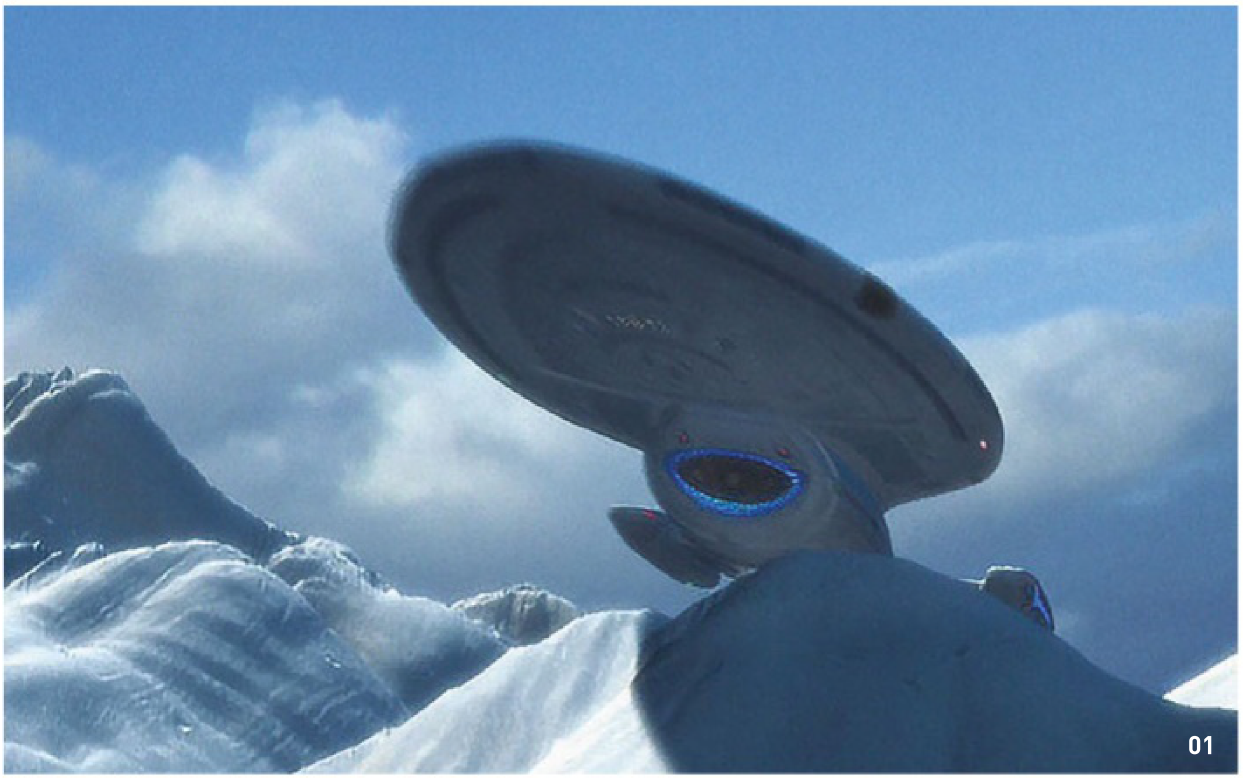
Was he easy to work with?
He's a very fun, slightly crazy individual who likes to have a good time. He's a bit of a loony, but that appealed to me, so we got along real well. He was very solicitous of my advice about the world of playing doctor holograms, what the conventions were, and how I said, "Please state the nature of the medical emergency."

Given his comedy background, how did his style of performance work for *Star Trek*?
Clearly he had not really seen the show before he got this job, so he watched a few episodes and got an idea of the style of the show, because he's on a situation comedy. He comes from a comedy background. He's done stand-up and sketch comedy and *The Ben Stiller Show*, and he's done half-hour comedy. And even though we were setting up to do a funny *Star Trek* episode, there's a certain style to our kind of performance that he wanted to acquaint himself with, which he did from watching the show and asking me and our director questions.

What is the relationship between the two doctors like?
The other emergency doctor is on a prototype vessel that has holographic emitters on every deck, so he has freedom throughout the ship, and he's bragging to me about that freedom because I'm the old-fashioned model. He is basically digging at me from the moment he meets me, because I am the inferior program. He is the test model that is supposed to be superior to me in a lot of ways. And when he brags to me about having mobility all around the ship, I brag to him about my mobile emitter that enables me to leave the ship and go on away missions. There are even sex jokes which I insist Brannon Braga stole from my convention material, because I've been doing 10 minutes at conventions for a couple of years now about whether or not the holographic Doctor is anatomically correct.

Have any allowances been made for the fact that the Doctor's character has grown so far beyond the limitations of his original programming, moving in directions Andy Dick's hologram has not?
He's pretty self-aware too. He has the same supposedly primitive emotional subroutines that help him interface with patients that I have. The irony is that in order to justify his basically neurotic persona that they wrote for him in the role, there's a reference that he's a test model that hasn't fully worked all the bugs out; his holomatrix is unstable. That's just a way of excusing to the audience the fact that he's a pretty neurotic hologram. He's more neurotic than I am and more highly strung. The journey for his character in the episode is basically his willingness to exceed the intent of his program. In other words, to have the courage to rise to the occasion and do something he's not designed to do. In this case this is to be a kind of counter insurgent and help reclaim this Starfleet ship from the Romulans. So he gains his stripes in the world of real experience. I get all the names confused. The Romulans are the ones who look like bad Beatles, right? They have bad Beatle wigs. And what are the Bajorans again? Oh, right, the wrinkly noses. How do they wear glasses? What would you do? How do you decide which bridge to wear your glasses on? Glasses have been eliminated in the 24th Century, actually. That's why I can't wear glasses on the show. My only regret about working on *Star Trek*!

SEASON 5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01 *Voyager* makes a crash-landing, in "Timeless."

02 A tender moment with Devore inspector Kashyk, in "Counterpoint."

A Helping Hand

A desolate void? Mysterious aliens? An environmentally-conscious message? "Night" (Season 5, Episode 1) truly has it all! *Voyager*'s defense of a species battling against the Malon's toxic pollution is rewarded with a trip through a spatial vortex that shortens their Delta Quadrant excursion by two years. The crew finds another unlikely ally in "Drone" (Season 5, Episode 2), when Seven's nanoprobes hijack the Doctor's mobile emitter to create the 29th-Century Borg known as One. The drone's ability to bond with people from outside the Collective, and decision to sacrifice himself for their safety, ensures that this is a must-see episode.

Species 8472 arrives to prepare for a planned invasion of the Federation in "In the Flesh" (Season 5, Episode 4), but the two sides' willingness to open a dialogue and admit their fears prevents an all-out war. *Voyager* leaps forward in more ways than one in "Timeless" (Season 5, Episode 6). Future incarnations of Chakotay, Kim, and the Doctor collaborate to prevent a catastrophic failure during a quantum slipstream drive test aboard *Voyager* back in 2375. The starship's breathtaking crash-landing on a snowy landscape ranks as one of the series' most impressive visual effects. With a little help from Seven's Borg components, *Voyager* is saved and deploys its slipstream drive to travel 10 years closer to home.

The Best of the Bunch

Season 5 contains several excellent episodes that feature a wide variety of approaches to storytelling. Love campy, black-and-white sci-fi movies and holodeck mishaps? "Bride of Chaotica!" (Season 5, Episode 12) is for you. Prefer a feature-length installment that pits Janeway and Seven against the Borg Queen? Tune in to "Dark Frontier" (Season 5, Episode 15). Interested in a 20th Century look at Janeway's ancestors? You'll surely enjoy the tone that "11:59" (Season 5, Episode 22) strikes before New Year's Eve in the year 2000.

The Doctor falls victim to his own good intentions in "Someone to Watch Over Me" (Season 5, Episode 21), as his enthusiastic attempts to teach Seven about human relationships cause him to manifest a romantic (and unreciprocated) attachment to his pupil. The aptly named "Relativity" (Season 5, Episode 23) follows Seven's brief tenure as a member of the 29th-Century timeship *U.S.S. Relativity*'s crew who is tasked with preventing an unknown party from sabotaging *Voyager* in the 24th Century. "Equinox" (Season 5, Episode 26) conveys a riveting "what if" scenario for Janeway and her crew when they encounter the *U.S.S. Equinox*, another Federation vessel captured by the Caretaker. Unfortunately, that starship's captain loses his moral compass, demonstrates a willingness to sacrifice anything to reach Earth, and leaves *Voyager* at the mercy of hostile aliens in the Season 5 cliff-hanger.

HIDDEN GEMS

"Thirty Days" (Season 5, Episode 9) showcases the repercussions of Paris' decision to stand up for his beliefs and violate the captain's orders. Michael Burnham would surely argue that Janeway lets her subordinate off easy! "Counterpoint" (Season 5, Episode 10) focuses on the mighty Devore Imperium, an authoritarian regime that discriminates against telepaths. The government inspector underestimates the captain's wisdom, empowering Janeway to successfully outwit the deceptive Devore officer.

Speaking of mental fortitude, "Think Tank" (Season 5, Episode 19) tests *Voyager* against a group of interstellar problem solvers. Jason Alexander pops up as a guest star, and the episode injects the bounty hunting Hazari into the mix of Delta Quadrant powers. Seven says the Hazari are typically assimilated to be tactical drones, so they must be formidable! As we greet one species, another departs. A Malon freighter's pollutant-filled corridors build a haunting atmosphere in "Juggernaut" (Season 5, Episode 20), but the episode stands as the Malon's final appearance in the series.

ROBERT DUNCAN MCNEILL

In June 1999, Robert Duncan McNeill explained how *Star Trek: Voyager*'s fifth season took both his character, Tom Paris, and the series itself up and away to new creative heights.

***Star Trek: Voyager Special*: Did you enjoy being Captain Proton in the holodeck?**

Robert Duncan McNeill: I think the Captain Proton stuff is a wonderful idea for a running holodeck program. They originally mentioned it to me before we started Season 5 and I loved the idea from the beginning. It's just so well-conceived, from showing it in black and white to the '30s style Art Deco design and all the references to the old *Flash Gordon*/*Forbidden Planet* kinds of science fiction movies.

I certainly think the fans get a real kick out of it, because it pokes a little fun at the whole genre. I really enjoy doing those scenes, because it gives me an opportunity to show Tom's sense of humor and his sense of fun. It's a chance for me to be really silly!

What has Brannon Braga brought to the fifth season of the show?

I feel that every season kind of takes on a distinctive personality and this one has certainly given us a new shot in the arm; a new energy level. With Brannon Braga and the team here now, the stories have been more extreme in their concepts. We've had some science fiction stories this year that have really pushed the envelope a little bit.

> "Every character on *Voyager* has a unique strength and can make a unique contribution."

So I think that's given us a real new breath of fresh air here, and has resulted in some really memorable stories this year. There have been a lot of good shows this season, both visually and concept-wise, like the 100th episode ["Timeless"]. People really enjoy these wild ideas like a planet made entirely of water ["Thirty Days"]. One of *Star Trek*'s strengths is the way it can explore really creative ideas. Brannon's brought a new kind of creativity to the show.

What makes for a good *Voyager* episode?

Every character on *Voyager* has a unique strength and can make a unique contribution, and I think that some of the best shows are the ones that really take advantage of that. It's a good thing for us working on the show because everybody gets an opportunity to stretch a little bit.

Are you pleased with how your character has developed?

I'm very pleased that Tom is still growing, because I think I would get very bored if I just played one note all the time. As an actor, that would not be a lot of fun. I think we've found a lot more nooks and crannies in the character. When they first started the series, Paris was created to be a real rebel. But everyone shied away from that very quickly, and what frustrated me was that they didn't replace his rebelliousness with anything else, so the character was undefined for a while. The great thing is that the writers have now replaced Tom's rebelliousness with a sense of humor, a sense of irony and a lightness. This is a character who views the crew's situation and their adventures with a sense of fun, and that's been very appealing for me to play.

Why was the episode "Thirty Days" special to you?

That episode fulfilled an idea that I pitched to the writers maybe a year ago. I said, "I'd love to see an episode where Tom Paris broke all the rules, but he did it for a cause he believed in." In the past, Tom usually broke the rules for no reason, and that was a mistake. That kind of rebel is not an honorable rebel. But there are people on Earth right now, like political activists and environmental activists, who break the law for a reason, and that was the kind of quality I wanted to see in Tom. He's somebody who breaks the rules for something he really believes in, and he doesn't care what the rules are if he feels he is right. I felt "Thirty Days" was a good episode because it showed that quality. It was good for the character.

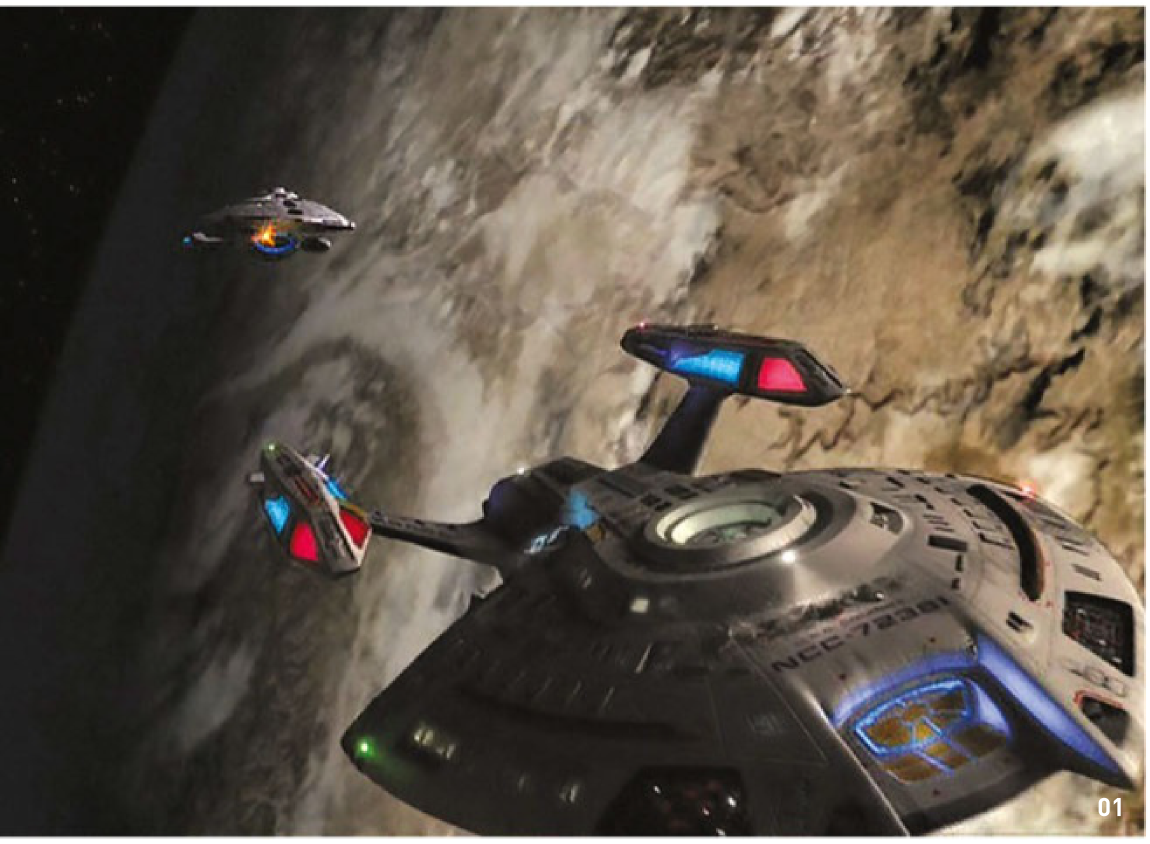
How do you feel about the evolution of Tom's romantic relationship with B'Elanna?

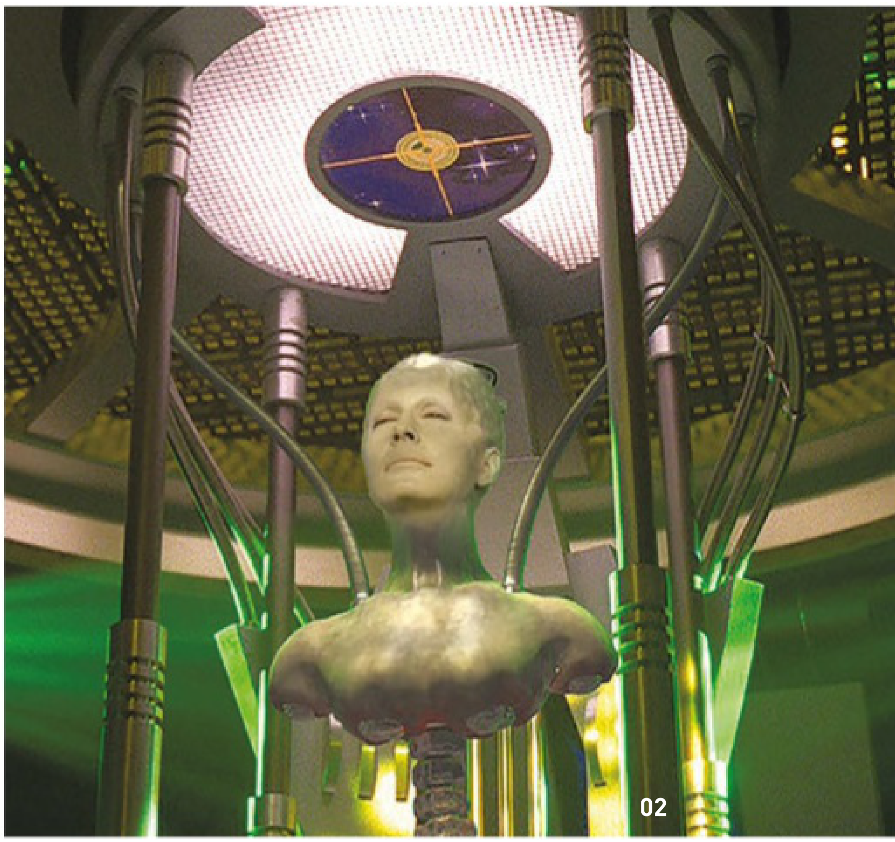
Tom's relationship with B'Elanna has developed into a very subtle reference. We don't play a lot of episodes that focus on that relationship, but I think it's nice to have two characters on the show who are involved in a relationship, because when certain situations come up, we can look at those situations from the perspective of two people who are romantically involved and who care about each other. For instance, in "Course: Oblivion," B'Elanna and Paris get married – albeit with a science fiction twist. Tom then had to face the death of B'Elanna. So I think it's great to have those two together. When the time is right, we can use that relationship to look at situations from a different perspective.

I don't think it would be that interesting to follow the relationship like a soap opera. We're not just going to play scenes about all the day-to-day emotional rollercoasters that couples go through. It's just not what *Star Trek: Voyager* does best. Other shows like *Melrose Place* do that much better than we do. What we do is wonderful science fiction stories, and it's great to have a relationship in the world of *Star Trek* and use it in the way that we do best.

BRANNON BRAGA SIXES & SEVENS

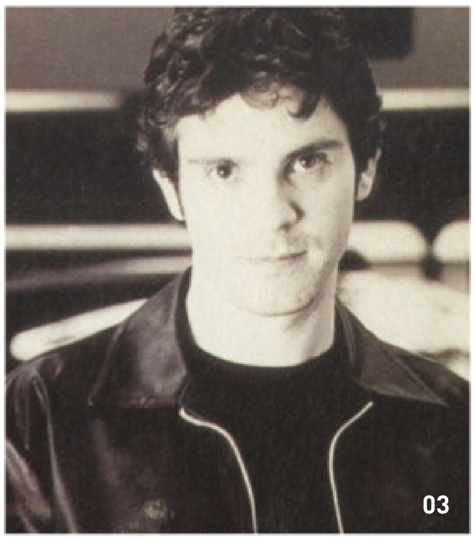
Partway through Season 6 of *Star Trek: Voyager*, Executive Producer Brannon Braga spoke to *Star Trek Magazine* about the season, and his hopes and fears as the show moved ever closer to its seventh and final year.





It's been over half a decade since the *U.S.S. Voyager* was first lost in space, and despite the numerous temporal paradoxes the crew have encountered, the multiple chronologies and the frequent distortions of the continuum, time still flies. "It went by quickly," reflects Brannon Braga, now entering his second season as the series' executive producer. "On the one hand, it's startling that it's been five years, but then some days it feels a bit like it's been 10. I mean, we already have the first half of the sixth season mapped out. So, if you really think of it in terms of numbers, I've only got about 40 episodes of *Voyager* to produce before it's over! It's very unsettling in some ways. I'm almost getting nostalgic over it!"

But before anyone starts shedding tears over *Star Trek: Voyager*'s conclusion, Braga points out that two seasons is still a long way to go. "At the same time that it seems that the end is in sight, we're shooting Episode 6," he remarks. "There are still 20 episodes of this season to do, so there's a lot of time left. I have no idea really where the series is going to go exactly over the course of the next two years – we could end up home, we could not. I don't know. So the end really isn't in sight. It may feel that way, but when you sit down and think about the work ahead, 46 episodes is a lot. When it gets down to the last 13, then you start thinking about how you're gonna wrap this up. I don't know what's going to happen. I think the ship has to get home at some point, but who knows?"



01 *U.S.S. Voyager* versus *U.S.S. Equinox*, in "Equinox, Part II."

02 The *Voyager* crew encounter the Borg Queen in Season 5's epic "Dark Frontier."

03 *Voyager* Executive Producer Brannon Braga.

Adding significance to the sixth season is the fact that, for the first time in almost a decade, there is now only one *Star Trek* series on the air. The space that was once shared by two distinct series now only houses one. When asked if Voyager feels any different with *Star Trek: Deep Space Nine* now gone, Braga replies, "Not yet.

"I don't mean this in any kind of derisive way," he adds, "but I was so far removed from *Deep Space Nine* that it was never an issue that there was another *Star Trek* show. We lived harmoniously together as the two series.

Occasionally they would do a story that we were doing. For instance, we're doing a show about Klingon Hell this year that they were going to do. I wanted to do a show where *Voyager* went to Hell, whatever that means. All I knew was that it would be weird and exciting and visual, but then I heard that they were doing Klingon Hell and I got very, very jealous. I thought, not only is that what I wanted to do, but it's a better idea. It puts a little spin on Hell. When they didn't do it, it was one of the first stories that I grabbed this year, which [former co-executive producer on *DS9*] Ron Moore did for us.

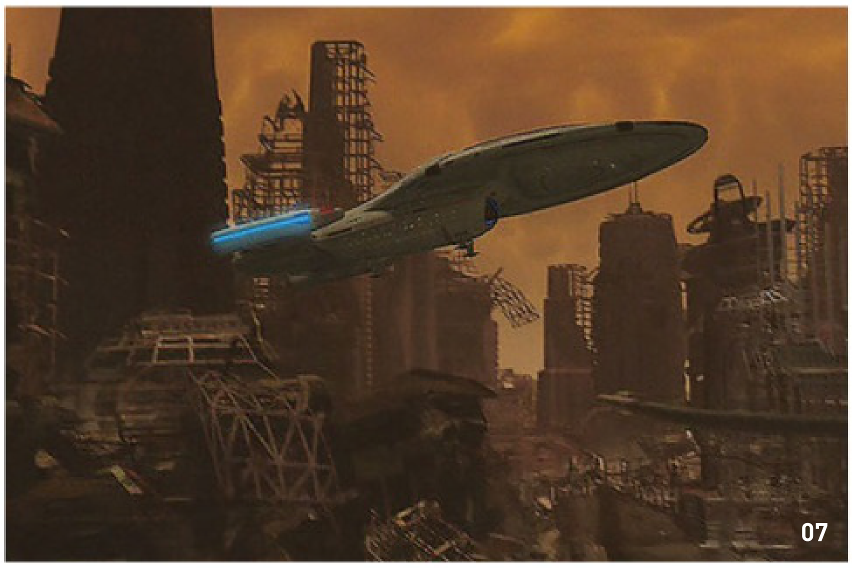
"But all in all, I didn't feel like two *Star Trek* shows [both in production and both] on the air was in any way a burden. If I'd stopped and thought about it, yes, of course, two series on the air was maybe pulling the viewers' attention in two directions. I'm hoping, of course, that this year, now that we're the only ongoing *Star Trek* series, maybe we'll get a few of those *Deep Space Nine* viewers."

But while the added pressure caused by *DS9*'s departure may not have registered, *Voyager*'s own

04 Janeway defends her vessel from invaders, in "Equinox."

05 Susannah Thompson as the Borg Queen.

06



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> “I have no idea really where the series is going to go exactly over the course of the next two years – we could end up home, we could not. I don’t know.”

accomplishments last season have raised expectations for the series to new heights. “We felt last season was very successful, just in terms of the kinds of stories we told, the scope of the stories and the energy,” Braga remarks. “When we began this season, we definitely felt, ‘How are we going to outdo ourselves? We did a big two-hour movie, and huge episodes, funny episodes, romantic episodes. What are we going to do this year?’ We are not introducing a new character. We didn’t take the ship home.

“So our goal is to try to up the ante, to keep telling challenging and exciting stories, stories that continue to push us as writers and give the fans something new to look forward to. I know it sounds very general, but that really is what the job is, to make sure that *Star Trek* is as good as it could be. It always helps when you have benchmarks to force you to challenge yourself. For instance, when the 100th episode rolled around, we thought, ‘Well, should we try to do something special or should we just ignore it? Well, hell, let’s try to do something special. What could we do that captures the essence of *Star Trek: Voyager*? What can we do that’s really special, that’s heart-warming and that has action and sci-fi?’ And we somehow came up with a great episode. When we decided, ‘Let’s do something different; let’s do a two-hour telefilm,’ that made us rise to the challenge, and we did ‘Dark Frontier.’ This year, we definitely want to do another telefilm, so the challenge is going to be, ‘How do you outdo “Dark Frontier”?’”

But first things first. Braga’s initial challenge was meeting the expectations set by last season’s finale. The cliff-hanger episode ended with Captain Ransom of the *U.S.S. Equinox* having taken the Doctor and Seven of Nine as hostages. Braga says that he is “very pleased” with this season’s premiere, “Equinox, Part II.” “Although I felt part one was solid, I felt part two had to be much better. We had to make sure the second part was twice as good. I think we pulled it off.”

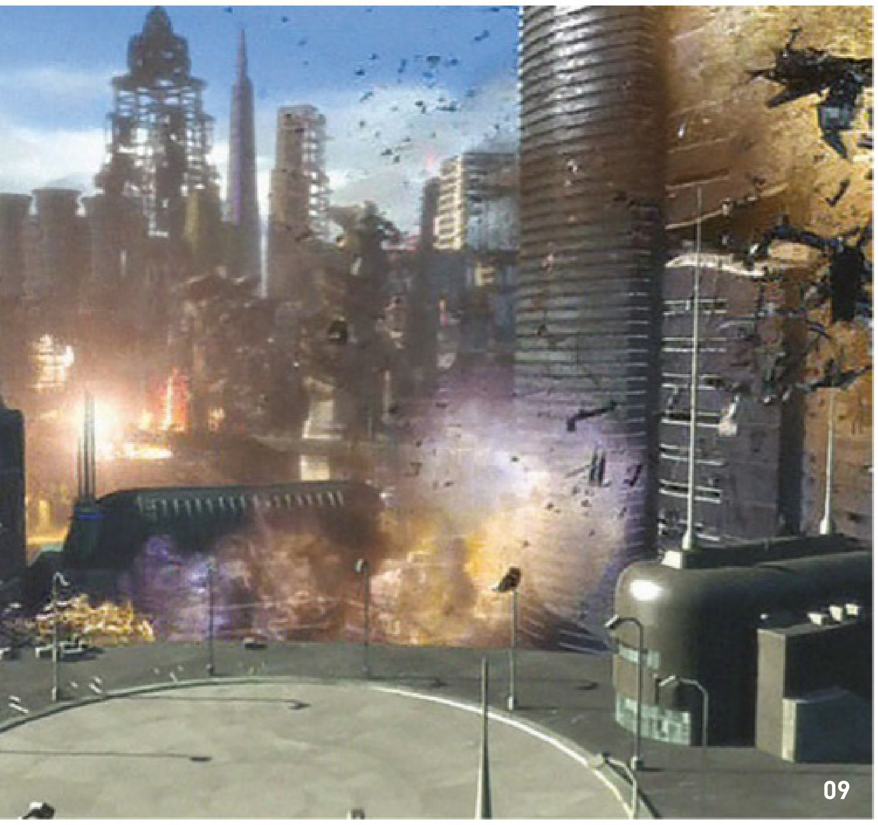
The conclusion of “Equinox, Part II” leaves open the possibility of a return for some of its guest stars. “We’ve talked about it,” explains Braga. “It’s doubtful. We’ll have to see if there’s a good story for that to occur. At the end of ‘Equinox,’ some characters stay. I won’t say who, but some of the ‘Equinox’ people survive and are kept on board *Voyager*. They may or may not recur.”

Coming hot on the heels of the two-parter, “Survival Instinct” brings the Borg swiftly into *Voyager*’s sixth season. “That’s a story that takes place, to a large degree, 10 years ago, when Seven of Nine was a full-blown drone,” Braga explains. “She had a kind of calamitous adventure where her Borg sphere crash-landed, and her and her unimatrix had to fight to

06 Janeway in the two-hour telefilm “Dark Frontier.”

07 *Voyager* discovers the remains of a civilization, in “Dragon’s Teeth.”

08 B’Elanna Torres and the Doctor in “Barge of the Dead.”



09 Explosive visual effects, in "Dragon's Teeth.

10 The Vaadwaur spell trouble for *Voyager*, in "Dragon's Teeth.

survive in this swampy marshland, and it's kind of alive with drones.

"In the present day, three of those drones from her original unit, from her family, come to find out what happened that fateful night. These three drones are linked together and they can't get out of the link, and they want Seven to help them."

Next up is "Barge of the Dead," the aforementioned episode that focuses on a spiritual journey to Klingon Hell. But is it really Hell, a place *Star Trek* has long regarded as mythological? "The audience are supposed to draw their own conclusions," Braga reveals. "It will be a place we depict in vivid detail."

"Tinker, Tenor, Doctor, Spy" pays homage to James Thurber's "The Secret Life of Walter Mitty," in a tale that explores the Doctor's holographic fantasy life. "The Doctor programs some new algorithms into his program to give him fantasies," says Braga, shedding light on the story. "He has one fantasy where he becomes the Emergency Command Hologram, and when the senior staff are taken out of commission, he becomes the captain and his costume changes, pips appear, and so forth. But the twist in the story is that some alien spies, who have used the Doctor's program as their eyes and ears to spy on *Voyager*, accidentally tap into his daydreams instead. It's a lot of fun."

"Dragon's Teeth" is a *Star Trek* tale that promises to have a lot of bite. "The story involves *Voyager* discovering an ancient civilization in a nuclear winter which has been completely destroyed by weapons of mass destruction," Braga tells us. "But what we also discover is that there are hundreds of people in stasis deep beneath the surface of the ruins, along with hundreds of ships and technology and weapons. They did this on purpose. Knowing that they could be destroyed, they wanted to make sure that some of their people survived. But they programmed the stasis pods to open after five years. Unfortunately, there was a malfunction, and it's been 900 years.

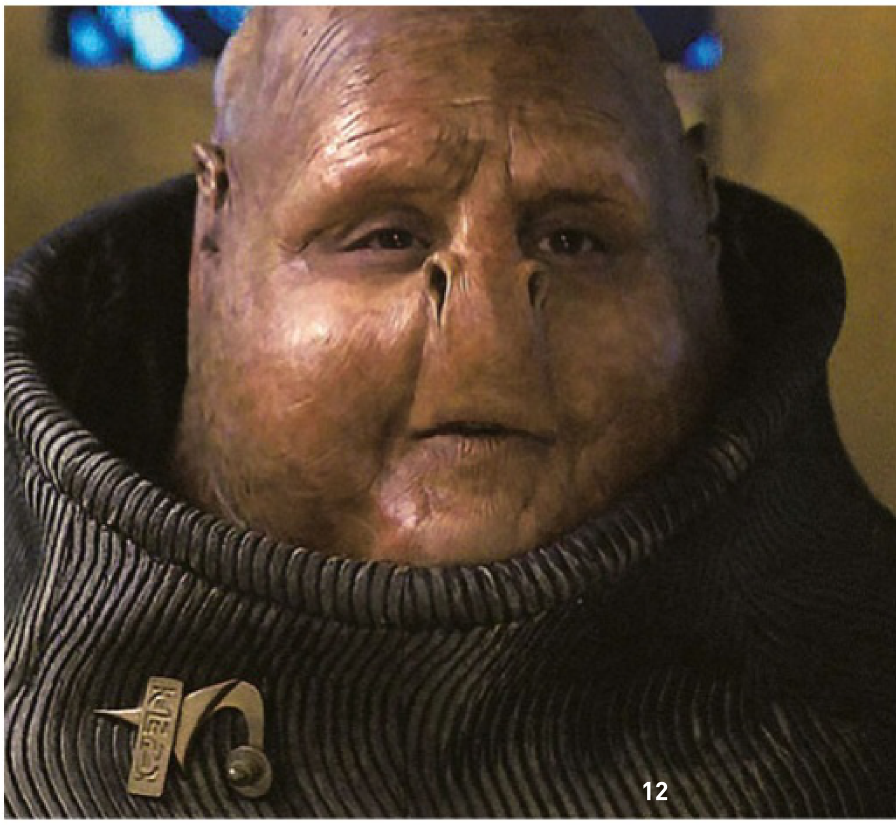
"We begin to help these people, but what we don't know is that they were the Borg of their day. They dominated the Delta Quadrant, and they plan to come back again. The problem is that they have ships that are 900 years old. How are they going to do it? Well, needless to say, they need *Voyager*. It's a Pandora's Box story."

Unlike most of *Voyager*'s opponents, who are swiftly left behind as the ship races through space at many times the speed of light, the aliens have the potential to join the Borg as ongoing villains. "They have recurring potential, but as is the case with any new aliens, you have to see how they are going to look. They may look good on paper, but how will the episode turn out? I have a good feeling about these guys."

Originally, "Dragon's Teeth" was envisioned as the two-part episode of the season. "'Dragon's Teeth' was going to be a two-hour show," Brannon recalls, "but when we got into the first hour, we realized it worked better as one hour. It wasn't enough of a story. So we just cut bait on the second hour and made it one hour. Then, as we were wrapping up the first hour, we realized, 'Boy, it really would make a great two hour,' but it was too late. But if these aliens do work out, we'll see them again."

> "We have a Janeway romance in the works, this time for real. No fantasy. No romantic interest dying or betraying her. We want to do it for real."

Peering deeper into the season, Braga hints at some of the possible stories fans can expect. "We have a story in development in which Seven of Nine unravels a Delta Quadrant-wide conspiracy with *Voyager* right in the center of it: that maybe *Voyager*'s arrival here wasn't an accident, and maybe, just maybe, there is a conspiracy that extends from the Federation all the way to the Borg homeworld. It's called 'The Voyager Conspiracy.' That's a show we're planning.



11 A Klingon-style close shave for Tuvok, in "Barge of the Dead."

12 Phlox of the Hierarchy, in "Tinker, Tenor, Doctor, Spy."

13 Reg Barclay with Commander Harkins, in "Pathfinder."

"We're also planning a homage to the 30th anniversary of the moon landings. We're going to portray the Mars landings up to 2135. We're going to show nostalgia that hasn't happened yet, and tell a tale that captures the essence of exploration, and depict an incredibly realistic Mars landing, showing what it would really be like.

"What else do we have coming up? We might do a show – and take this all with a grain of salt, things change – that takes place entirely on Earth. ['The story is] about a guy searching for *Voyager*, who's part of operation Delta Rescue, and with his resources dwindling and with Starfleet Headquarters realizing that *Voyager* may never be found, he's fighting to keep the search alive. It's really a story about how a man back on Earth is affected by *Voyager*'s circumstance. We're continuing to find ways to tell brand new stories that are pure *Voyager* but are different."

One planned episode is sure to create a stir among fans, as it addresses a long-awaited, much speculated development in the captain's private life. "We have a Janeway romance in the works, this time for real," Braga reveals. "No fantasy. No romantic interest dying or betraying her. We want to do it for real."

As to Janeway's one-time suitor, no definite plans for his return have been devised. "There's always a chance that Q will come back," Braga acknowledges. "We're just waiting for the right story. We don't want to bring him back arbitrarily. We want to have a really good story for him. We want Q to be a threat again. And we're just waiting."

Braga has more than his hands full as he wades through the responsibilities of his second season as executive producer. "It's a tremendous amount of pressure," he says. "Thank God, knock on wood, the shows have been good. Although it has been a tremendous amount of work, at times chaotic, a lot of anxiety, there's a lot of gratification that the episodes have been good, a large part of them anyway. So in that regard it's been great. I knew it was going to be an unimaginable amount of work but I didn't realize it would be as much work as it actually is. I used to be a writer, and when I was just a writer it was too much work – to have to write scripts, my own scripts, just mine, and go to whatever development meetings.

"Now I have to generate stories, oversee all the scripts, write scripts, produce the show, cast the show, and dozens of other things. I don't know how I'm getting it done. Fortunately, I have a great staff of writers. I've got Joe Menosky. He's my right hand man. I couldn't have done it without him. Rick Berman has been, thank God, more involved in *Voyager* over the past couple of years. We've had a lot of fun, and he's been really pivotal in helping develop stories."

SEASON 6

01 Seven with the Hirogen fighter, in "Tsunaktse."

02 Harry Kim relives an alien massacre, in"Memorial."

03 The *Delta Flyer* comes under fire from the Borg, in "Collective."

Explorers

"Equinox, Part II" (Season 6, Episode 1) reinforces the fact that going toe-to-toe with Captain Janeway is an exercise in futility. *Voyager*'s commanding officer manages to contact the unfamiliar species laying siege to her vessel, best Captain Ransom and the *Equinox*, and even offers refuge to the handful of *Equinox* personnel who transfer to *Voyager*. No wonder the Borg perceive Janeway as such a threat to the Collective!

Voyager's crew adeptly return to their roots as explorers, uncovering the hibernating remnants of the Vaadwaur civilization in "Dragon's Teeth" (Season 6, Episode 7). Inadvertently releasing a belligerent species back into interstellar affairs is not the optimal way to start the day, but it is hard to fault Janeway and her subordinates for their compassion. "One Small Step" (Season 6, Episode 8) touches on Earth's early space travels and shines as an outstanding entry that would surely bring a smile to Gene Roddenberry's lips. "Blink of an Eye" (Season 6, Episode 12) has a similar effect, as a temporal disparity lets *Voyager* witness a species' evolution in a relatively short amount of time.

The trip takes a dark turn in "Memorial" (Season 6, Episode 14), when a transmission causes many crew-members to relive the events surrounding an unspeakable massacre on an alien world. As traumatic as the implanted memories are, Janeway courageously opts to keep the signal active so that the victims will never be forgotten. "Tsunkatse" (Season 6, Episode 15) is best remembered for a guest appearance from wrestler-turned-actor Dwayne "The Rock" Johnson, but its true beauty is in the respect that coalesces between Seven and an ageing Hirogen fighter.

Finding Home

Reginald Barclay strikes again! As *Voyager* edges ever closer to the Alpha Quadrant, Barclay utilizes the Federation's MIDAS Array to finally communicate in real time with the lost vessel in "Pathfinder" (Season 6, Episode 10). The advanced satellite is used to transfer the Doctor's program to Jupiter Station so that the EMH can treat his creator and father-figure Lewis Zimmerman in "Life Line" (Season 6, Episode 24). The Doctor's pursuit of Zimmerman's affection is another example of the progress the EMH has made since his activation in the series premiere. "Fury" (Season 6, Episode 23) relays a very different type of homecoming, as an aged Kes assaults *Voyager* with her enhanced telepathic powers. Fortunately, Janeway breaks through Kes' rage and convinces her that the Ocampans will accept her.

The Collective Calls

A Borg mutation threatens the Borg Queen's hold over millions of drones, the affected Borg inhabit the idyllic Unimatrix Zero during their regeneration cycles, and Seven learns that she used to frequent the hideaway with a former flame named Axum in "Unimatrix Zero" (Season 6, Episode 26). Life aboard *Voyager* is surely anything but dull! The Borg Queen perceives the growing infection as a threat, while Janeway sees it as an opportunity to weaken the Collective's unity. However, a daring raid on a cube leaves the *Delta Flyer* in pieces and results in the assimilation of Janeway, Tuvok, and Torres.

HIDDEN GEMS

"Collective" (Season 6, Episode 16) and "Child's Play" (Season 6, Episode 19) deal with Borg children who Seven connects with and convinces to leave their cube behind. The latter episode features a reunion between a young Icheb and his parents, until *Voyager* discovers that Icheb's family purposely deployed him as a weapon against the Borg. Janeway rounds up her lost sheep in "Good Shepherd" (Season 6, Episode 20), an installment reminiscent of *The Next Generation* classic "Lower Decks." The captain and her crew are forced to deal with the 24th-Century equivalent of identity in "Live Fast and Prosper" (Season 6, Episode 21), a fun episode that catalogues an alien trio who sully Janeway's good name as they scam their way across the quadrant.

GARRETT WANG

Promotion may somehow have eluded Ensign Harry Kim, but that didn't stop Garrett Wang from becoming an integral part of *Star Trek: Voyager*. In conversation with *Star Trek Magazine*, in August 1999, Wang charted the triumphs and tribulations of playing Starfleet's most famous ensign, and revealed why he was still thrilled to be exploring the Delta Quadrant.

***Star Trek: Voyager Special*: How do you think that Ensign Harry Kim has grown over the course of *Voyager*?**

Garrett Wang: He's definitely become more confident over time. He's not as wet-behind-the-ears or as inexperienced as he used to be. He's still very serious and duty-minded, but [now] there's some added humor.

Everyone asks when I'll be promoted. Everyone. It's normally the first thing I'm asked at conventions. Now, first of all, I would like to point out that the rank of ensign isn't the lowest rung on the ladder – that would be crewman… So it could be worse!

My running joke [was] that there should be a storyline with characters losing their [rank] pips, and it turns out that Harry Kim has become a kleptomaniac and is stealing pips in his sleep. So, he'd actually end up getting demoted and losing his one pip!

Kim has sometimes taken a lesser role in the ensemble of the *Voyager* crew, so what was it like to be at the center of the 100th episode, "Timeless"?

"Timeless" was the highlight of my *Voyager* career. I had a fantastic experience making the episode, and the great thing about it is that it's going to be one of those episodes that will be well-remembered for all time.

What's interesting is that the episode came about from a couple of things I had told our executive producer, Brannon Braga. He had asked me what I wanted to see happen to my character in Season 5, and I told him I wanted to see Harry interact with Chakotay and the Doctor more. And it just so happened that when he wrote the script for "Timeless," Brannon placed the story around Kim, and gave him more scenes with the Doctor and Chakotay. It's always terrific when a writer takes an actor's suggestions and puts it in the episode.

> "So, if I had to make that choice again, it would still be *Voyager*, definitely."

I really wanted to play a different Harry Kim to the one the viewers know. What I wantd to do was take the original Kim and add all these layers to the character, like his obsessions and feelings of guilt. Kim's only purpose in life is to save the crew of the *Voyager*, [so] it was a lot of fun to do that with the character.

What have been your favorite episodes from *Star Trek: Voyager*?

After "Timeless," I liked "Warhead" a lot. It's another strong episode for Kim and the Doctor, and I'm pleased about that because we work well together as a pairing. I also liked "Disease," because Harry finally got a little hoochy-koochy, which was fun to do!

And I've enjoyed working on the B-storylines. I particularly love the Captain Proton stuff, like "Bride Of Chaotica!" As an Asian-American actor, I don't get the chance to play period stuff that often, so I really appreciate the Captain Proton sequences.

In *Voyager*, Tom Paris (Robert McNeill) thinks Kim always falls for the "wrong" woman; what did you think of the romantic sub-plot between Kim and Seven of Nine (Jeri Ryan)?

I think the writers enjoyed playing with that for a while, and then they dropped it. There was a scene in "Someone to Watch Over Me" where Kim seems a little jealous that he isn't "suitable" to be Seven's first date. But most of the time, we really don't have a lot of interaction. A lot of people asked me when Seven and Kim are going to get together, and I always say, "Not until she respects him." Seven thinks she's superior to Harry. She knocks him around and acts like she could do anything to him. She certainly doesn't give him the respect that Kim – or anyone else – deserves.

Have you ever thought about getting involved behind the camera?

Of all people, I would consider myself the cast cheerleader, I want the best of everything for *Voyager*: I want the ratings to be phenomenal; I want all the storylines to really further the characters. When I look at our cast, I'm amazed by everyone's individual talent and I really do think we have a pretty good chemistry together. I want that to come out in every episode we do.

So I try to do what it takes to encourage the show along. I spend my free time in the editing room and in the production meetings, and try to keep myself involved in the show as a whole. And that, for me, keeps boredom from coming in. Because, honestly, although there are some wonderful episodes like "Timeless," Kim spends most of his time sitting back – as the other characters have to – waiting to come to bat.

What has working on *Star Trek: Voyager* meant to you?

It's been a crazy ride, but one that I wouldn't trade for the world. When I was originally offered the role of Harry Kim, I was offered two different roles in two different films at the same time, and I had to turn them down to do *Voyager*. And I wonder, I wonder, I wonder [what might have been]. But in hindsight, *Voyager* has been an incredible experience for me.

I was very, very fortunate to have been in the right place at the right time and to have gotten this role. It's taught me many, many things over the years about acting for television. So, if I had to make that choice again, it would still be *Voyager*, definitely. I just love being a part of the show.

ZERO HOUR

In 2000, *Star Trek Magazine* trekked off to the studios of Paramount Pictures to get the inside scoop on *Star Trek: Voyager*'s Borg-infested sixth season finale, "Unimatrix Zero."

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01 Seven is reunited with her forgotten lover, Axum.

02 Battling the Borg, in "Unimatrix Zero."

Stage 16 at the Paramount Pictures studio lot is dim and smoky as hell. The lair of the Borg Queen is showing signs of coming to life, what with pulsing computer displays and blinking lights piercing the darkness. Several crewmen are busily moving a camera into place, while another group of men tinker with the Borg Queen's head, which will momentarily be filmed attaching itself to the Borg Queen's body.

No, it's not "Dark Frontier," the two-hour *Star Trek: Voyager* telemovie that aired last season, but rather "Unimatrix Zero," the cliffhanger finale of *Voyager*'s sixth season. Calling the shots on "Unimatrix Zero" is none other than Allan Kroeker, the veteran *Star Trek* director whom *Star Trek Magazine* last caught up with on the set of "What You Leave Behind," the series finale of *Star Trek: Deep Space Nine*. Of late, however, he's directed several *Voyager* installments, including the war-themed "Memorial" and the entertaining Irish outing "Fair Haven."

"This is my Borg initiation," Kroeker enthuses as he sits in a director's chair just behind the Borg Queen's lair set. "It's actually my first Borg episode. I just did my first shot and based on that it's going to be a lot of fun. Look at the lighting. They came up with a wonderful idea, which is to have this light, a green light, follow the Borg Queen around wherever she goes. It's very cool.

> "I love the Borg Queen. She's like the Wicked Queen in *Snow White*. There's a little bit of 'Mirror, mirror on the wall' in there. And Susanna Thompson is so good."
>
> **ALLAN KROEKER**

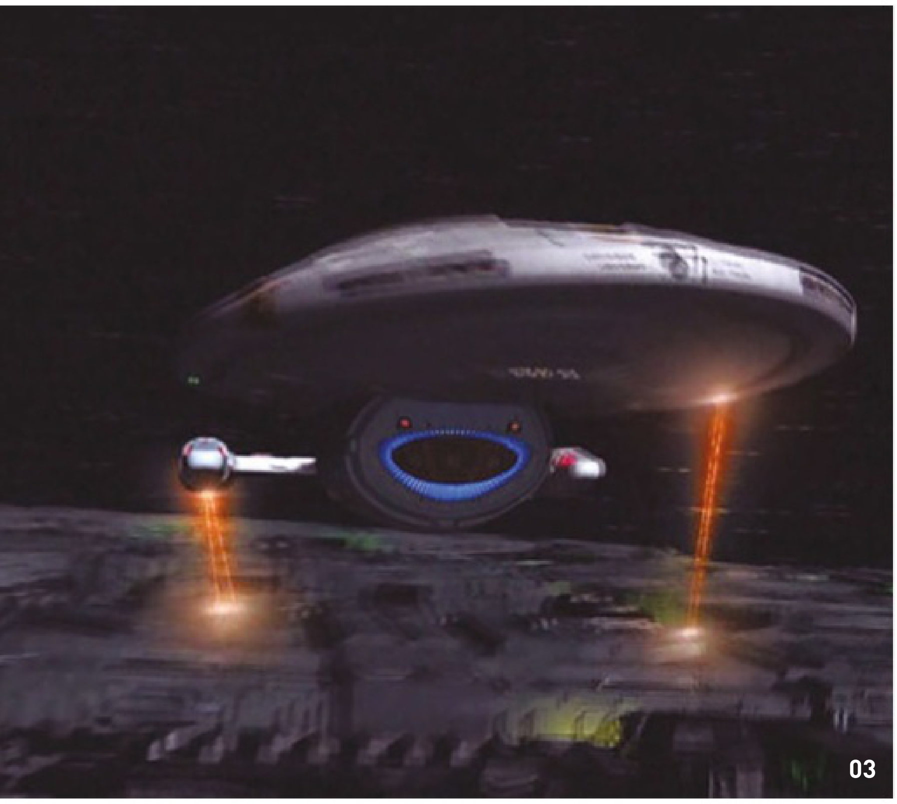
"And I'm crazy about the Borg Queen," he adds. "It's amazing how, in *Star Trek: First Contact* and in 'Dark Frontier,' the Borg Queen is so powerful and so perversely attractive. I love the Borg Queen. She's like the Wicked Queen in *Snow White*. There's a little bit of 'Mirror, mirror on the wall' in there. And Susanna Thompson is so good."

What will we see in this show?

"You will see a very dangerous mission," Kroeker reveals. "Captain Janeway [Kate Mulgrew] has come up with an idea to win the war against the Borg. There's a dream state, an unconscious state, a virtual reality world. The Borg dream and they go there. They have no control over it. They just go. When they go to regenerate, one out of 10 million Borg has the gift, the genetic composition to go there. It's a place where they can be individuals again, where they are as they were before, without their Borg trappings.

"The problem is," Kroeker goes on, "that when the regeneration process stops and they become Borg drones again, they lose their memory of the experience. What would happen if they could take the memories back to their so-called real world, if they could take their rebellious instincts back with them? That's the question Captain Janeway is asking. And that's all I know right now.

"It's actually a little hard to tell you what this one's about because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they're still working on the script. There's still an act or two to be written. That's not a complaint. It's a fact. It happened on 'What You Leave Behind,' and that worked out OK. Great movies have been made without a finished shooting script.

"To get ready for it, I went back and watched 'Dark Frontier,'" continues the director, who has also helmed recent episodes of *Earth: Final Conflict* and *Beverly Hills, 90210*, and will soon put Kevin Sorbo through his paces in *Andromeda*, an upcoming syndicated sci-fi series based, like *Earth: Final Conflict*, on a concept by Gene Roddenberry, the late *Star Trek* creator. "I saw what Terry Windell and Cliff Bole [who directed Parts I and II, respectively] did with the Borg. In fact, I watched it twice. It was just awesome. Both of them had a really, really cool style. It was a good story... I figured that if I, as spectator, as a *Star Trek: Voyager* director, could get lost in it and totally suspend disbelief and get wrapped up in it, they did a great job.

"I hope people will feel the same way about this one," says Kroeker. "I've asked to direct Part II later this summer, when everyone comes back to shoot the next season. It's always hard to direct just one part of a two-parter, especially part two, because you're picking up where someone else left off. Michael Vejar and I have done that several times and it's worked out fine. That's done for practical reasons,

03 *Voyager* engages a Borg cube.

04 Paris, Chakotay, and Janeway discuss tactics.

05 Susanna Thompson is back as the Borg Queen, in "Unimatrix Zero."

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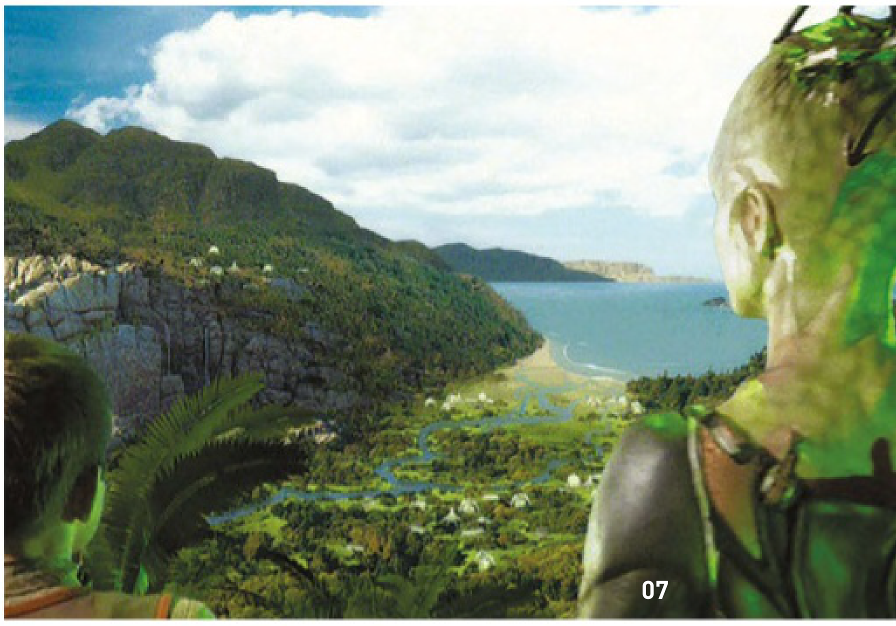

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because the next episode has to be prepped while the first one is being shot, and the same director can't do both shows at the same time. In this instance, there will be time between the shows, so I think I'll be back to do the second part."

As he finishes speaking those words, a production assistant arrives to hand Kroeker several colored sheets of paper. They represent Act IV of the "Unimatrix Zero" script. Kroeker bids farewell and scrunches into his chair in order to read the pages.

So it's over to Stage 8, where Kate Mulgrew is bidding farewell to the guests at her annual St Patrick's Day party. There are hugs and kisses all around as loud Irish music blares from oversize speakers. Robert Picardo (the Doctor) stops over to say hello, as does Robert Beltran (Chakotay). Mulgrew makes certain they've received their complimentary bottle of Irish whiskey and sends the guys on their way. "I love this," Mulgrew says. "I think everybody had a good time. Did you get a bottle of whiskey?"

Back over on Stage 16, Susanna Thompson is sitting in a make-up chair. She's clad head to toe in the Borg Queen's paraphernalia. The actress, who appeared with Harrison Ford and Kristin Scott Thomas in the film *Random Hearts* following "Dark Frontier," has also been busy of late co-starring on the popular television drama *Once and Again*, playing a recently divorced mother trying to get on with her life. Given the hours of a weekly series, it's quite a surprise to see Thompson back in action as the Borg Queen.

"You think you're surprised," she says, as a make-up artist gently removes the Borg Queen's creepy contact lenses from Thompson's eyes. "No one is more surprised than I am. It just worked out. They called, I had a couple of days off and here I am. I'm only working a couple of days now and I think they'll have me in to do one more day of special effects work sometime in April. So it's not that much time."

Does the actress feel any urge to keep her Borg costume and make-up on, drive over to the *Once and Again* set, and give a scare to that show's cast and crew?

"No," she says, laughing. "I don't think I'd do that. But I am tempted to take some Polaroids over to the set with me, just so that they believe the Borg Queen is me. That I might do."

> Robert Picardo (the Doctor) stops over to say hello, as does Robert Beltran (Chakotay). Kate Mulgrew makes certain they've received their complimentary bottle of Irish whiskey.

06 Janeway is assimilated, but remains unconnected to the Collective.

07 Gazing upon the utopian Unimatrix Zero.

08 Seven finds herself in a strange forest during her regeneration cycle.

09 The captain and the queen.

SEASON 7

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01 Seven is less than pleased when the Doctor takes control of her body, in "Body and Soul."

02 T'Greth, one of the Klingons *Voyager* encounters in "Prophecy."

A Resistance is Born

Fear not, for being assimilated is all a part of Janeway's ruse! *Voyager*'s away team is successfully "de-Borged," and the captain orders the disruption of Unimatrix Zero to prevent the Borg Queen from killing the mutated drones in "Unimatrix Zero, Part II" (Season 7, Episode 1). This action is beneficial as it frees Axum, Korok, and their comrades so that they are able to rise up against the Collective in the real world. The Doctor instigates his own insurrection in "Critical Care" (Season 7, Episode 5), when he lands on a planet where medical supplies are allotted based on a patient's affluence rather than their physical needs. Be sure to watch this episode to learn why the EMH elects to poison one of his alien superiors!

Repercussions

The captain's resolution to hand over holotechnology to the Hirogen backfires to an extent in "Flesh and Blood" (Season 7, Episode 9), as the hunters build facilities to painfully slaughter sentient photonic beings over and over again. This stokes the Doctor's rebellious spirit, and he temporarily joins the holograms, until he loses faith in their leader. The EMH and Seven share center stage in "Body and Soul" (Season 7, Episode 7), when the Doctor must conceal his program from the Lokirrim, a species which is at war with its own photonic creations.

"Q2" (Season 7, Episode 18) proves to be a lighthearted episode that revolves around Q's hope to see his son (also named Q) mature into a better member of the Continuum. "Friendship One" (Season 7, Episode 20) pursues a more serious tone, as *Voyager* attempts to rectify a catastrophe that was preceded by an old Earth probe's message of friendship. While successful, the mission costs the life of Lieutenant Carey, who survived in the Delta Quadrant for seven years before perishing on the contaminated planet.

Back from the Future

The Borg Queen versus Captain Janeway… and *Admiral* Janeway. This is not a fair fight! The captain's highly decorated doppelgänger travels back to bring technology and information that will assist *Voyager* in arriving home sooner and prevent the deaths of any additional crew-members. The captain and the admiral do not always see eye-to-eye on the mission, but the elder Janeway eventually decides to sacrifice herself for *Voyager* and infects the Borg Queen with a crippling pathogen. We are gifted with wonderful visual effects, including an armored *Voyager* overpowering multiple Borg cubes and the beautiful sight of *Voyager* finally returning to Earth alongside an escort of Federation vessels.

HIDDEN GEMS

Season 7 brims with character development, and much of it transpires in episodes that do not receive the recognition they deserve. Harry Kim finally captains his own ship and deals with his own shortcomings in "Nightingale" (Season 7, Episode 8), whereas B'Elanna Torres learns that she is pregnant and grapples with her heritage in "Lineage" (Season 7, Episode 11). Torres and Paris' unborn baby serves as the nexus for a Klingon myth in "Prophecy" (Season 7, Episode 13), when *Voyager* runs across an old ship filled with devout Klingons.

Janeway's crew tackles the ramifications of providing aid to a prison transport whose detainees have a complicated history in "Repentance" (Season 7, Episode 12), an episode that analyzes one particular inmate's heartbreaking search for redemption. *Voyager* stumbles into a small Talaxian colony and says goodbye to Neelix, who chooses to stay with his people and pursue a relationship with Dexa in "Homestead" (Season 7, Episode 22). Neelix's sudden departure is a bit surprising, but this is not the first time that the Talaxian follows his heart.

ETHAN PHILLIPS

Amusing himself at the newly-opened *Star Trek: The Experience*, funny man Ethan Phillips managed to catch his breath for a brief minute to talk to *Star Trek Magazine* in June 1998...

***Star Trek: Voyager Special*: The *Voyager* crew has been through some changes, with the introduction of Seven of Nine (Jeri Ryan), and Neelix's former partner, Kes (Jennifer Lien) leaving the show. Where does Neelix fit into this new crew dynamic?**

Ethan Phillips: I think bringing Seven on board gave a new piece to the puzzle and somehow that stimulated the writers. It stimulated everybody. I think her arrival created a different kind of tension on the set and new dynamics between the characters.

> "I think [Seven of Nine's] arrival created a different kind of tension on the set and new dynamics between the characters."

With Kes now in another plane of existence, and no chance for a rekindling of that relationship, do you think that Neelix is destined to remain a bachelor? Or do you think there will be romance on his horizon?

Well, they had me flirting with that girl [Talli] in "Random Thoughts," but then she was killed! I hope they pursue that aspect again. I think it's a lot of fun.

Neelix was originally brought onto *Star Trek: Voyager* as a comedic character, but over the course of Season 4 we got to see him explore his feelings on mortality. Were you pleased to be able to develop the character beyond his comic status?

I was so happy with "Mortal Coil." Boy, if I can get one [episode] like that every year, I will be a happy man!

***Star Trek: Voyager* had quite the legacy to live up to when it first came onto our screens, due to the original series, *The Next Generation*, and *Deep Space Nine*, but now it seems to have found its place in the galaxy. Do you think that has impacted the tone of this season?**

I think that people started to relax more this year. The show just seemed to take off in ways that it hadn't before. The episodes are better.

As Neelix, you get to experience the *Star Trek* galaxy for weeks at a time, with special effects and stunts, so what was it like to then step into the 4D simulation of the *Star Trek: The Experience* attraction here in Las Vegas?

[*The Klingon Encounter*] was a really amazing ride. One of the reasons I thought *Star Trek: The Experience* was so amazing was that, from what I understand, it's one of the first rides like this that uses this thing called DOF – degrees of freedom, which is now being introduced in a lot of simulation rides. The *Back to the Future* Ride at Universal Studios uses four degrees of freedom, but [*The Klingon Encounter*] uses six, so there is a more enhanced experience of motion than on a lot of other rides, but it's less jerky. You don't get wheezy, you just feel more like you're moving. The details of the ride on the screen, and everything involved in the whole experience really made it feel as if I was flying off the ship... flying into the time rift and everything. It was pretty exciting!

***Star Trek: The Experience* also features an attraction called *The Borg Invasion 4-D*, which features footage of Captain Janeway (Kate Mulgrew) and the Doctor (Robert Picardo), how did this and *The Klingon Encounter* compare with being on set with them, and shooting *Trek* for real?**

When we're filming *Star Trek: Voyager*, it's done in 30 second sequences and the camera is on you but [despite how it appears on the screen] you're not actually moving. But, with this, you leave the shuttle port and you really feel as if you are out there flying!

JENNIFER LIEN

When Kes gained godlike powers and left the *U.S.S. Voyager* at the start of *Star Trek: Voyager*'s fourth season, most of us thought that would be the last we'd see of the Ocampan. So it was a pleasant surprise when Kes returned to the fold in the sixth season episode "Fury" – although, as we soon discovered, it was slightly less pleasant for the *Voyager* crew. *Star Trek Magazine* tracked down Kes' real life counterpart Jennifer Lien at the time to find out what she'd been up to in her short break from *Star Trek*.

***Star Trek: Voyager Special*: When did you first start acting?**

Jennifer Lien: I started when I was about 12, and kept on going from there. It was fun. I respected a lot of people in the acting business. All of [those early roles] had something that did something for me. I can't really pick out a particular role. There was nothing that was really important or stood out.

> "I had no idea where the producers wanted to take my character. I found out when I got the scripts."

How was Kes first described to you?

Kes left her home planet, having rebelled against the planet's leaders. She doesn't want to stay there any more. She had to go, and decided to join the *Voyager* crew along with the Neelix character. I had no idea where the producers wanted to take the character. I found out when I got the scripts. I thought the writers were doing a good job, and I felt my contribution was more in the acting, and not in the writing. I don't think I've ever played a character I didn't like.

How did you come to return to the show after leaving in Season 4?

The producers wanted me involved in it, and they wanted to use my appearance to move the story forward. In the beginning, I had them redo the script, or redo part of it. I felt uncomfortable with it. I wanted it to go a certain way, and they did respond. Returning to the role was fine. It was great to be in an episode like that. It was nice to see a lot of the people, and catch up. It was a lot of fun. [Wearing the old ears again] wasn't as hard as I'd anticipated. I wasn't in them as long as I'd normally been for the show.

How much of Kes' spirituality comes from Jennifer Lien?

I think the character was very endowed, but I'm not really. I think I'm normal, whereas that character has those virtues to a very heightened degree, because she was raised in that sort of culture. I don't think I have those virtues to that height. My emotions are lower.

What other roles have you enjoyed playing?

I prefer working in television because I like the schedule. Luckily, I got roles, whether I wanted them or not. I was happy because they did vary so much. It was great. There was so much change and it couldn't have been better, really. I did a small movie called *Rubbernecking*. It's a film about being stuck in Los Angeles traffic. It's funny – it's a humorous film.

I did the animated *Men in Black* series, voicing Agent 'L' for two seasons. [How long I worked on each episode] would depend on how much I had to say. It might take an hour to record, it might take two hours. I thought it was intelligent, witty, and very well done.

What keeps you entertained?

I'd like to get to the theater more often. I read a lot of plays as opposed to going to them. I don't really go out too much to the theater. I watch television or go to the movies. I see a lot of films.

Are there any parts that you'd really love to play?

I think in everything there's been some part that I'd like to do. What I find most interesting is how political people are. It's really quite astounding how the arts can give you that venue to speak those things. Art inspires me as well. People inspire me. Actors inspire me. Food inspires me!

Do you have any ambitions to direct?

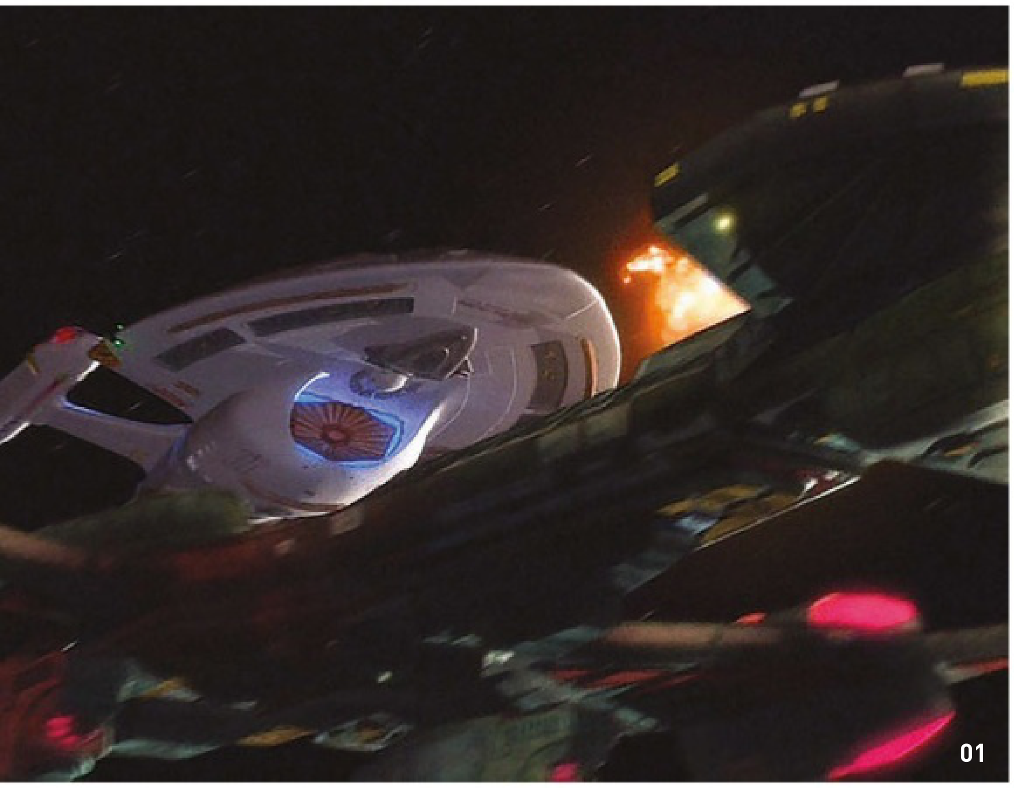
I think I need to do acting a little more before I do that. When I'm reading a play, I can often see exactly how she would block the action and move the actors about on stage. I think that happens naturally for a lot of people. It is a talent that not everybody possesses. What I find fascinating is watching someone else's interpretation of a scene. You just wouldn't think of it in that way. I might block it one way, and they might block it an entirely different way.

Do you have a favorite word?

"Love" is my favorite. I want to be doing what I can for people who need it. I give support to charities helping people suffering from AIDS, and have worked with the US group Camp 40. I'm a big recycle freak. I like to take care of the Earth. I can't really change the world that much. I want to spend time with people who I care about, meet new people, and do what I like.

GAMES WITHOUT FRONTIERS

In spring 2001, at the end of production on *Star Trek: Voyager*, *Star Trek Magazine* went on set for the filming of the show's grand finale, "Endgame," and talked to Jeri Ryan, Tim Russ, Garrett Wang, Robert Beltran, Visual Effects Producer Dan Curry, and Executive Producer Ken Biller.



01 The *U.S.S. Rhode Island* defends Admiral Janeway's shuttle from Klingon attackers, in "Endgame."

02 The future Admiral Janeway reencounters the Borg Queen.

A left turn off Melrose Avenue, a walk through the parking lot, a few steps past LZ the security guard, a couple of feet beyond the big red light that flashes every so often, and just behind a heavy metal door that separates reality from make-believe and specifically the 24th Century from the 21st Century, "Endgame" awaits. "Endgame," of course, is the two-hour *Star Trek: Voyager* series finale. It's an event so shrouded in secrecy that few have made it through the door of Stage 16 and even fewer have seen a finished "Endgame" script. In fact, even *Voyager* crew members receiving script changes get only the necessary pages in envelopes marked personal and confidential.

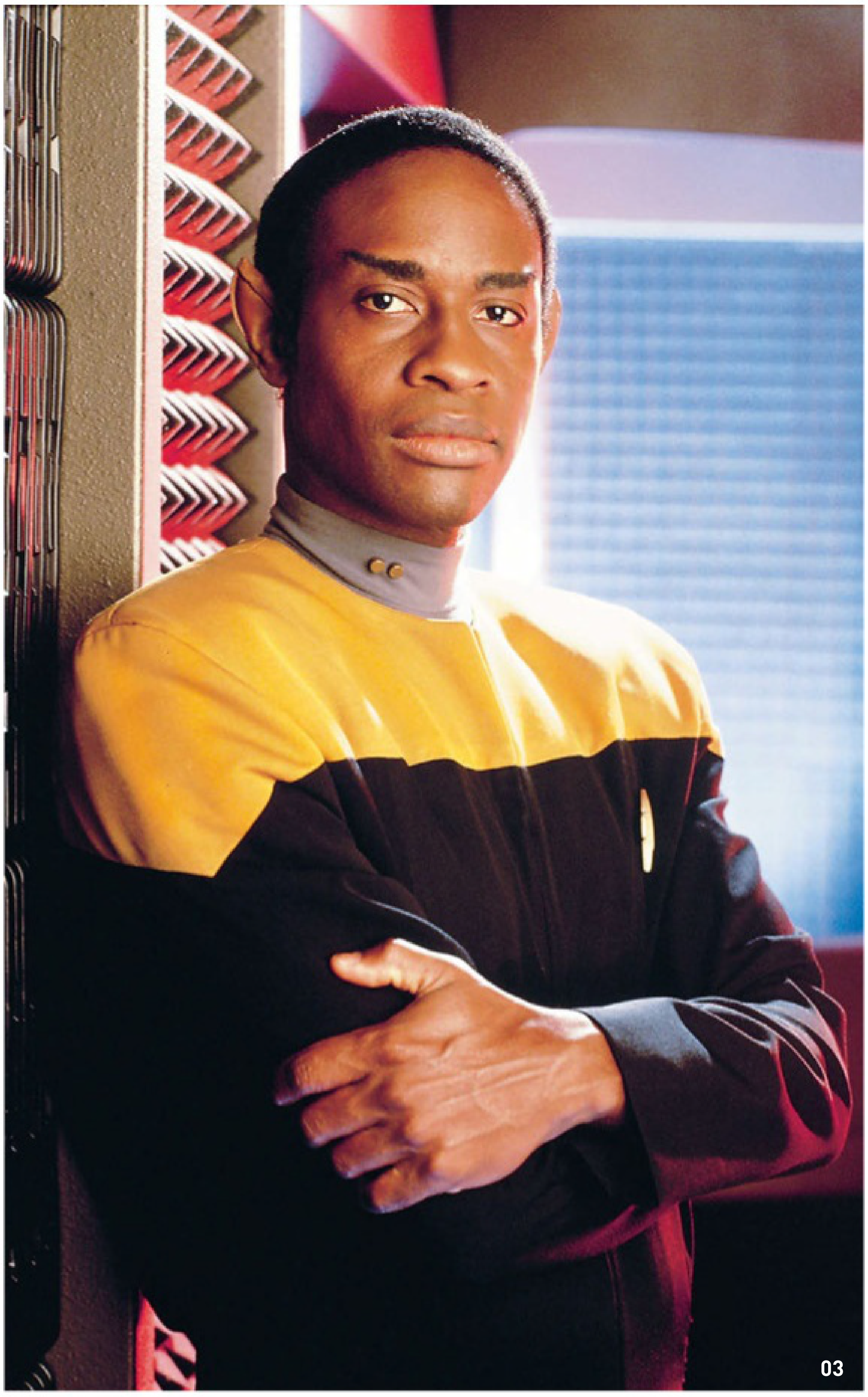
"I'll be in huge, huge trouble if I tell you too much," warns Jeri Ryan, saying a quick hello as she heads to the set. "They've got some big things going on and they don't want any of it to get out too soon. They want people to be surprised when they see everything that happens in the finale. And I can understand that."

> "I will give you a couple of tantalizing tidbits: the Borg are involved in the finale. It's epic in scope and there is something wonderful for everyone in the cast."
>
> **KEN BILLER**

Over on the set, director Allan Kroeker preps scene 44D, which unfolds in Astrometrics, with Chakotay (Robert Beltran), Seven of Nine (Ryan), Captain Janeway (Kate Mulgrew), and Tuvok (Tim Russ) discussing a serious matter amongst themselves and listening intently to the stern warnings and pointed observations of a very wise, older woman who – for the purposes of this article – shall remain nameless.

The scene at hand is a major one, to which Kroeker and company will devote much time, first shooting a master shot with all of the actors in it, then breaking it down to two-shots and then to isolated close-ups. Scene 44D finds the camera trained directly on Beltran. The actor has his lines down pat, so he alternately mumbles them Brando-style and employs plays on words during camera move rehearsals. When the camera rolls, however, Beltran puts on his professional actor's hat and nails the scene. After just a few takes, Kroeker voices his approval and the crew moves in to ready the next shot, Scene 44E, or more simply put, Russ' close-up.

Just outside Stage 16, *Voyager* executive producer Ken Biller sits on a



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bench, ready to chat for a few moments about the finale. Biller, a longtime *Star Trek* writer/producer who's been *Voyager*'s showrunner this season, penned the finale with Rick Berman, Brannon Braga, and Robert Doherty.

"I can tell you that it is a slam-bang adventure full of emotion and resonance for the series as a whole," he notes, choosing his words carefully and shielding his eyes from the sun, which burns brightly on a gorgeous and warm April day in Hollywood. "I will give you a couple of tantalizing tidbits: the Borg are involved in the finale. It's epic in scope and there is something wonderful for everyone in the cast. Every member of the cast will be prominently and integrally featured in the finale. We've tried to be very ambitious. Other than that I will say that I think the finale will move and surprise people. And I hope to God I'm right."

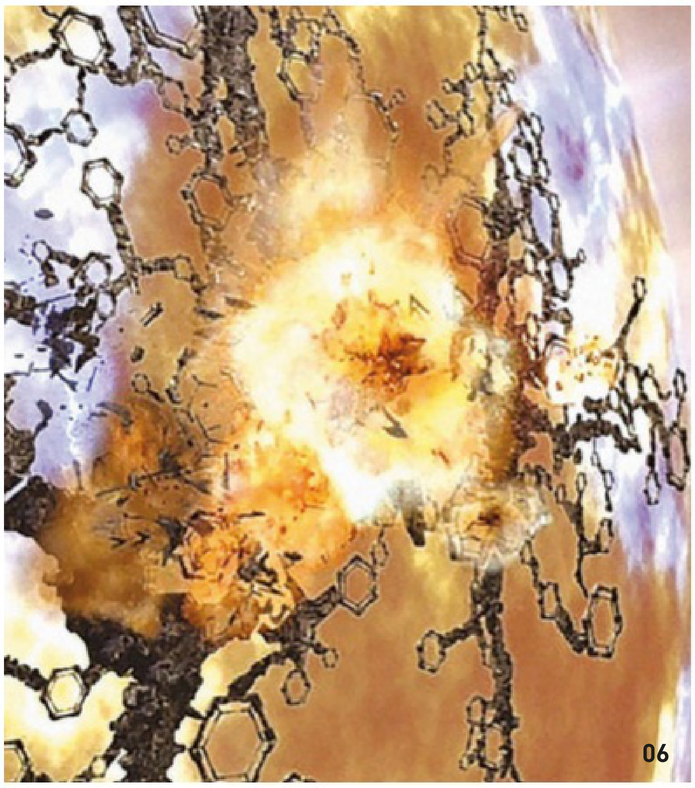
Back on set, Russ goes before the camera. After each take, he sprawls out on the floor, relaxing and conserving his energy. It's not long before Kroeker gets his shot and Russ grabs a seat on the same bench occupied earlier by Biller. Russ, in full Tuvok regalia, ruminates on his alter ego, on what viewers and he may or may not know about Tuvok after so many years.

"*Voyager* was not called 'The Tuvok Show,'" the actor stresses. "We had seven years. I'm not sure that there's anything I could have come up with that would have been tremendously different, except perhaps some cultural things about Vulcans that we weren't aware of, different traits and philosophies and rites and beliefs. We explored a lot of those for the first time on the show. We opened up some doors to some of their meditation techniques, to some of the recreational games they play. We'd never seen some of those things before. We opened the door to more aspects of Pon farr. We got a hint of some of the places Tuvok came from, some of the lessons he had learned, some of the teachers he had and some of the philosophers that interested him.

03 Tim Russ as Tuvok.

04 The queen is in her chamber.

05 A Borg sphere pursues *Voyager*.



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“I think we got a lot of new information and we got it gradually over our seven years,” Russ continues. “We could have expanded on those types of things, which would have made sense because Tuvok’s culture is an alien culture and much of *Star Trek* is about exploring alien cultures. If the writers and producers wanted to do that they could have, but there were a lot of characters to service and it’s not like Tuvok had other Vulcans to interact with and share thoughts, memories, or philosophies.

“Under the circumstances – he’s married, he’s got his logic, his demeanor doesn’t change radically, because he is a Vulcan – I think we learned a lot about Vulcans and about Tuvok. I really can’t complain.”

06 An explosive end for the Borg’s transwarp hub.

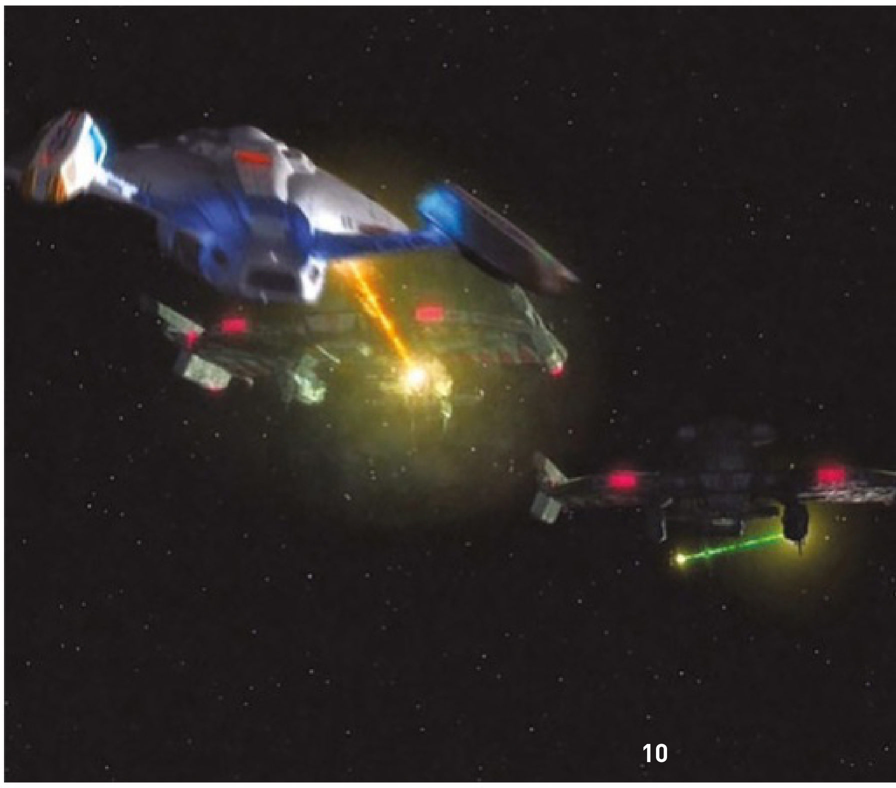
07 Seven comes face to face with the Borg Queen.

08 Garrett Wang as Harry Kim.

Over in his trailer, Garrett Wang awaits his call to the set. He came in earlier to have make-up applied and, with it now done, is killing time by autographing photos and scripts and other *Voyager* memorabilia for co-stars, friends, and fans, studying his lines and chatting with *Star Trek Magazine*.

“What will I remember most about *Voyager*?” he asks, repeating the question just posed to him. “I’ll remember the times when the cameras weren’t rolling. The episodes for me – and I think it’s safe for me to say for the other cast members, too – tended to run together a little bit after a while. This alien, that alien. This space-time continuum, that space-time continuum. But those times when the cameras weren’t rolling, I’m telling you, it was just truly magical being around the other actors here. When we get rolling with laughter it’s so hard to stop. It gets to the point where we are reprimanded by production. ‘OK guys, you really have to quit it now and do some work.’ It’s been that way since we started the show, which is amazing.

09 The Borg Queen plots *Voyager*'s demise.



10 *Rhode Island* blasts the Klingon warships.

11 Admiral Janeway tries to get the Klingon Korath to make good on their deal.

"So I'll always keep that part of it. Also, for me, *Voyager* has been a foot in the door, career-wise. It's a nice credit to have on your resume. It's been a nice, long run and now it's time to see what else is out there for me.

"When I got here," he muses, "you know, I was the newcomer, the kid on the show. I don't feel like I'm the kid any more. I think the rest of the guys probably still think of me as the kid. I'll always be younger than anyone else. But in my own mind I'm definitely not the kid. I've seen the politics that can happen on a TV show. Some of them are needed and some of them are very ugly and unneeded. I'm not going to get into specifics, but I've been through the ups and downs.

"In terms of improving as an actor, I think my talent level has remained constant. I didn't go to class or do theater since I've been on the show. One thing that did change, which might make people say, 'Oh, he's really gotten better,' is that I just got more comfortable in front of the camera. That's the truth of the matter. I came from the stage and *Voyager* was my first real big gig. That was a big transition. It can be difficult and some actors can't make the transition. It's tough to go before the camera, with the stop-start, stop-start, on-off, on-off way it works. So, becoming more comfortable and natural in front of the camera – which is so unnatural to an actor to begin with – has been the big change for me."

> "Those times when the cameras weren't rolling, I'm telling you, it was iust truly magical being around the other actors here."
>
> **GARRETT WANG**

Just for the heck of it, a pit stop is made at Stages 8 and 9. On the way, one passes other stages where, it's pointed out, construction of sets for Series V is underway. Indeed, various pieces of futuristic sets are piled in alleys. On Stages 8 and 9, several of the sets have been struck, though the bridge set remains intact, if currently unlit.

In a corner, a second unit crew led by Dan Curry films pick-up shots for the episode "Natural Law," which finds Seven of Nine and Chakotay stranded together on a planet. The installment will air two weeks before "Endgame." The crew has recreated one small section of a lush landscape

in order to shoot a close-up of Seven of Nine's hands. Jeri Ryan shot the master and the two-shot a couple of weeks earlier during principal photography, and a hand double is on, er, hand now to complete the close-up.

"Take a look," Curry says, gesturing towards a video monitor and pressing the play button. "This is the scene with Jeri and here is where we're going to cut in with the close-up. By doing some preliminary editing, we know exactly what we need to do today. And we were very lucky because the actress who did the scene with Jeri was available to come in. That gives us more room to play and lets us make the inset shot that much more convincing."

Back on Stage 16, Kate Mulgrew apologizes for not being able to talk right now. Her dialogue is intense and every second she's not on the stage shooting, she's in the make-up trailer, getting coiffed for the next shot. Mulgrew, by the way, isn't kidding: her dialogue is extremely dramatic, as Captain Janeway delivers vital information to her senior staff.

At one point, Mulgrew utters the words "...in the plexus." She does this several times over several takes. A script supervisor advises Mulgrew that the word is nexus, not plexus, to which Mulgrew replies that she thinks she said nexus and not plexus. As Mulgrew races back into make-up, Kroeker confers

12 Admiral Janeway with future B'Elanna Torres, now Federation liaison to the Klingons.

13 Robert Beltran as Chakotay..

14 Seven in Astrometrics.

15 The untrustworthy Korath.

16 The Borg Queen considers her options.

17 *Voyager* enters the nebula in which the transwarp hub is secreted.

18 Janeway the elder and younger.

> "I don't regret doing *Voyager*. It's been a pleasant experience. I've loved working with these people."
>
> **ROBERT BELTRAN**

with the script supervisor. "I think she said plexus," the supervisor notes. Kroeker hears out the supervisor and also listens to a playback of the scene. Indeed, Mulgrew said plexus. It's not a big deal, Kroeker ultimately decides, because they recorded the line multiple times while covering the scene from other perspectives.

Outside yet again, Robert Beltran, Tim Russ, and Jeri Ryan – she's got a white robe on over her Seven of Nine catsuit – are gathered together on the golf cart Biller used to ride from his office to the set. The trio of actors laugh and make small talk amongst themselves. Suddenly a group of about 15 visitors, most of them Japanese and all of them on a Paramount Pictures studio tour, notice the *Star Trek: Voyager* stars. The three of them wave and say hello, much to the delight of the tourists. The fun is interrupted by an assistant director, who explains that Russ and Ryan are needed on the set.

"They're all yours," Russ says, patting Beltran on the back. "Entertain our guests, Mr *Star Trek* stud," jibes Ryan, cracking up as she slips away. And like a trouper, Beltran walks over to the group, respectfully bowing to one ecstatic fan, posing for photos and signing autographs for others.

"I've had my issues with the show," Beltran says a few moments later. "I've been disappointed with what they've done with Chakotay, but I don't regret doing *Voyager*. It's been a pleasant experience. I've loved working with these people. You can see just from being around us how much we like each other and how well we get along. I've also appreciated the support of the fans. You saw what just happened over there [with the visitors]; people all over the world know *Star Trek* and now they know me. Now that I've got to move on with the rest of my career, it's good to know there's a fan base there that's interested in seeing what I do next."

And with that, the actor strolls back inside, ready to play his part in *Star Trek: Voyager*'s final chapter.

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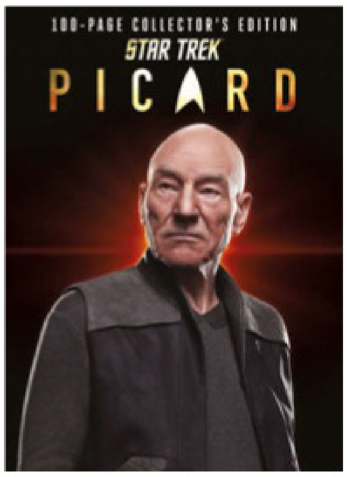
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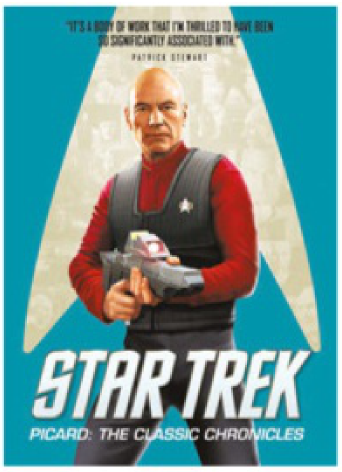
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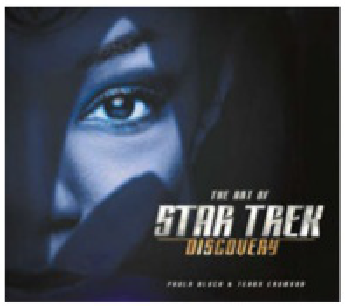
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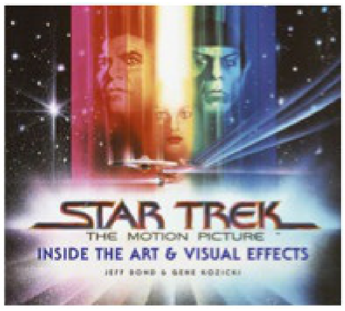
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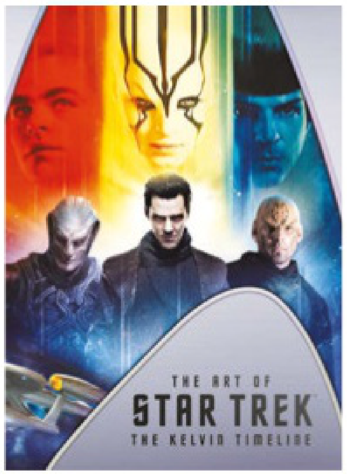
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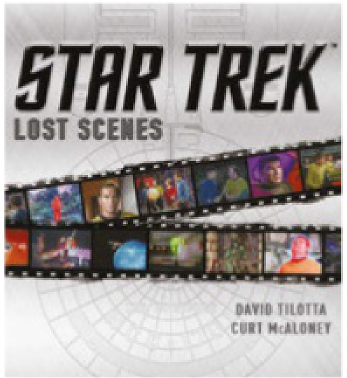
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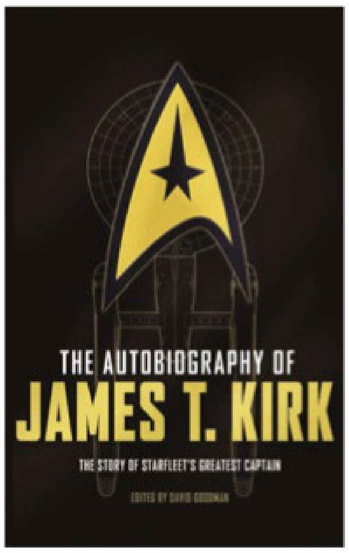
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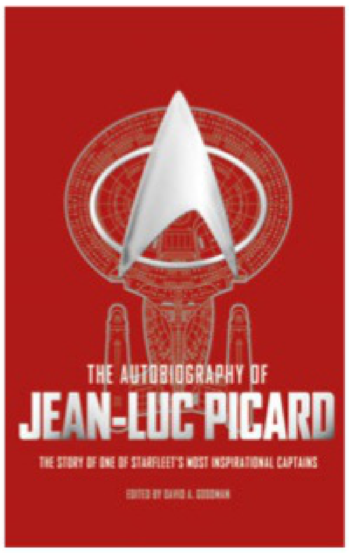
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